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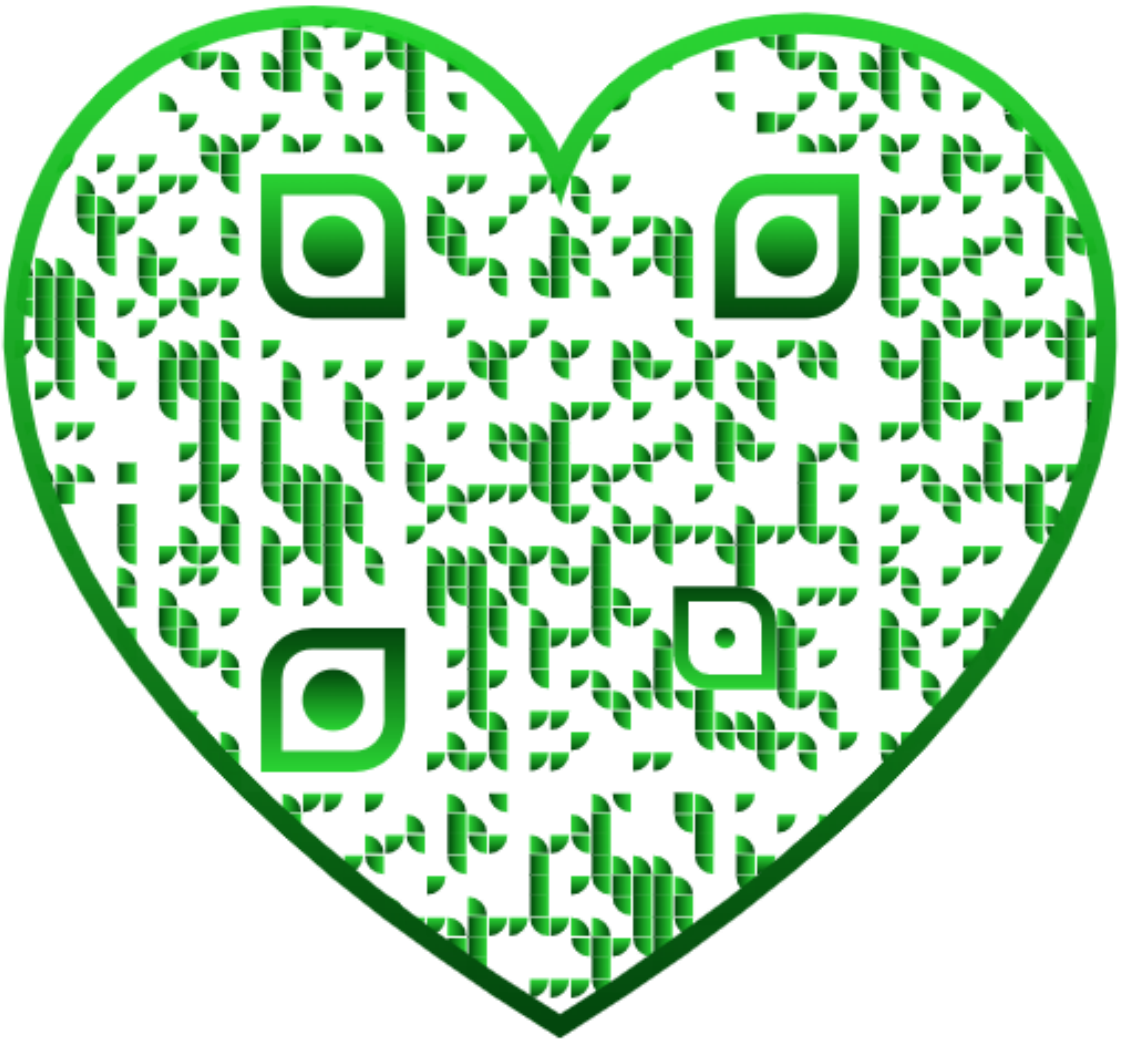

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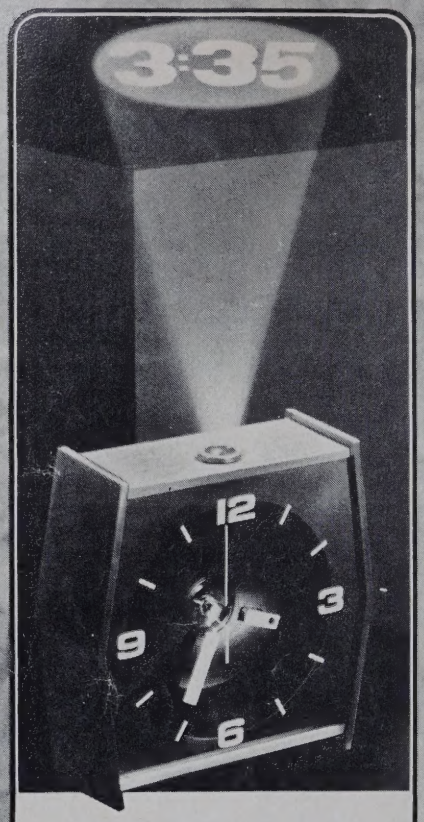

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a world of things people want to know

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Rollermania

Dear Hit Parader,

Are your articles on the Bay City Rollers supposed to be funny? I think that they're disgusting. What gives you any right making them look like fools in your "low" articles. I happen to love the Rollers. Sixteen-year olds can love them too. Not only "TEENY BOPPERS" as you call their followers. Do you find your remarks on the new group amusing?! Why, just tell me why you are doing it? I think they have enough problems without a magazine or magazines on their backs making them look like babies. I think the people who write this crap are the babies. Leave them alone!!!

Lauren Jacey
Chatham, New Jersey

Dear Lauren - Despite your attempts to be funny, the Rollers don't seem to be having any problems at all. So lots more fans must agree with you, (Ed.)

Praise, etc.

Dear Hit Parader,

I have just finished reading your September issue, and it is definitely thumbs up for this one. The interview with Aerosmith was hectically amusing, and the interview with Mick Jagger was downright funny. Seems to me his image was always somewhere between David Bowie and Quasimodo (spelled correctly?), but I know better. I have always thought that Mick Jagger has one of the best senses of humor in rock and roll, now I know I'm right. That is probably what keeps him sane, not taking the whole biz seriously. Of course, it's all well and good if a song or lp puts out a really worthwhile message or thought, but for Pete's sake! It should never get all heavy. That drags you out and down and besides, rock and roll is all based on pure hysteria anyway.

As for David Bowie — the article was very well done, Ms. Robinson (or daughter, no one's going to call me a sexist!). I'm beginning to think that Bowie isn't facetious at all. He's just told the truth so purely for so long, that nobody believes him anymore. God forbid. Well, I have to trot now. One suggestion (could one more make any difference?). Why don't you let Lou Reed write an article on himself and have Lester Bangs annotate it? No, come to think of it, if you gave Lou a couple of pages he'd want the whole magazine. So much for initiative!!!

Take care,
Leah McCoy
Tulsa, Oklahoma

Dear Leah, Thanks. Good to know someone's getting the point. (L.R.)

Gabriel Sans Genesis

Dear Editor,

Since Peter Gabriel left Genesis I suppose the band has been doing reasonably well, but without the stage shows and their effects.

Could you please tell me what M. Gabriel is doing, what he is planning for the future? (I heard he's going to write, produce & direct a movie — if so, what?)

Being a true admirer I wonder what the entertainment scene is going to do minus the genius of Peter Gabriel.

K. Emerson
(no not Keith)
Ontario, Canada

Dear K., Peter at this moment is recording a solo album in Toronto with producer Bob Ezrin. Yes, he will go out on tour this year. As for what kind of show he'll do, stay tuned. (Ed.)

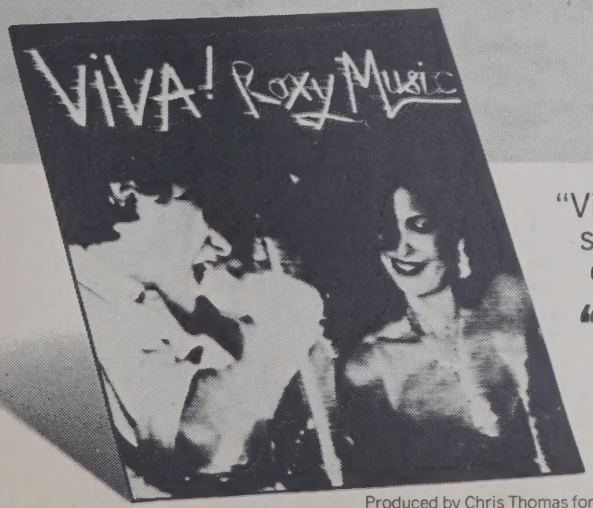
Dear Hit Parader,

I am writing about the Aerosmith article in the Sept. '76 issue. Now I'm not putting down Aerosmith or Steven Tyler or anything but I am a KISS fan and I really think they are the greatest, along with Peter Frampton and Led Zep, and I want to correct the article. Kiss is great with or without makeup, right KISS fans? Well, as we all know (except Steven Tyler) that Ace Frehley plays lead guitar not rhythm guitar. And also we know that Paul Stanley is the one with the star on his face, not Gene Simmons. They are all great. So I'm not putting Aerosmith down or Steven Tyler (lead vocals) because they are great too. And I can't wait until I see that Aerosmith concert.

Signed,
The KISS fan,
Houston, Texas

Dear Kiss fan — Oh no. Not another Grand Funk vs. Stones again? (Ed.)

Everyone envies the guy with Roxy in his head.



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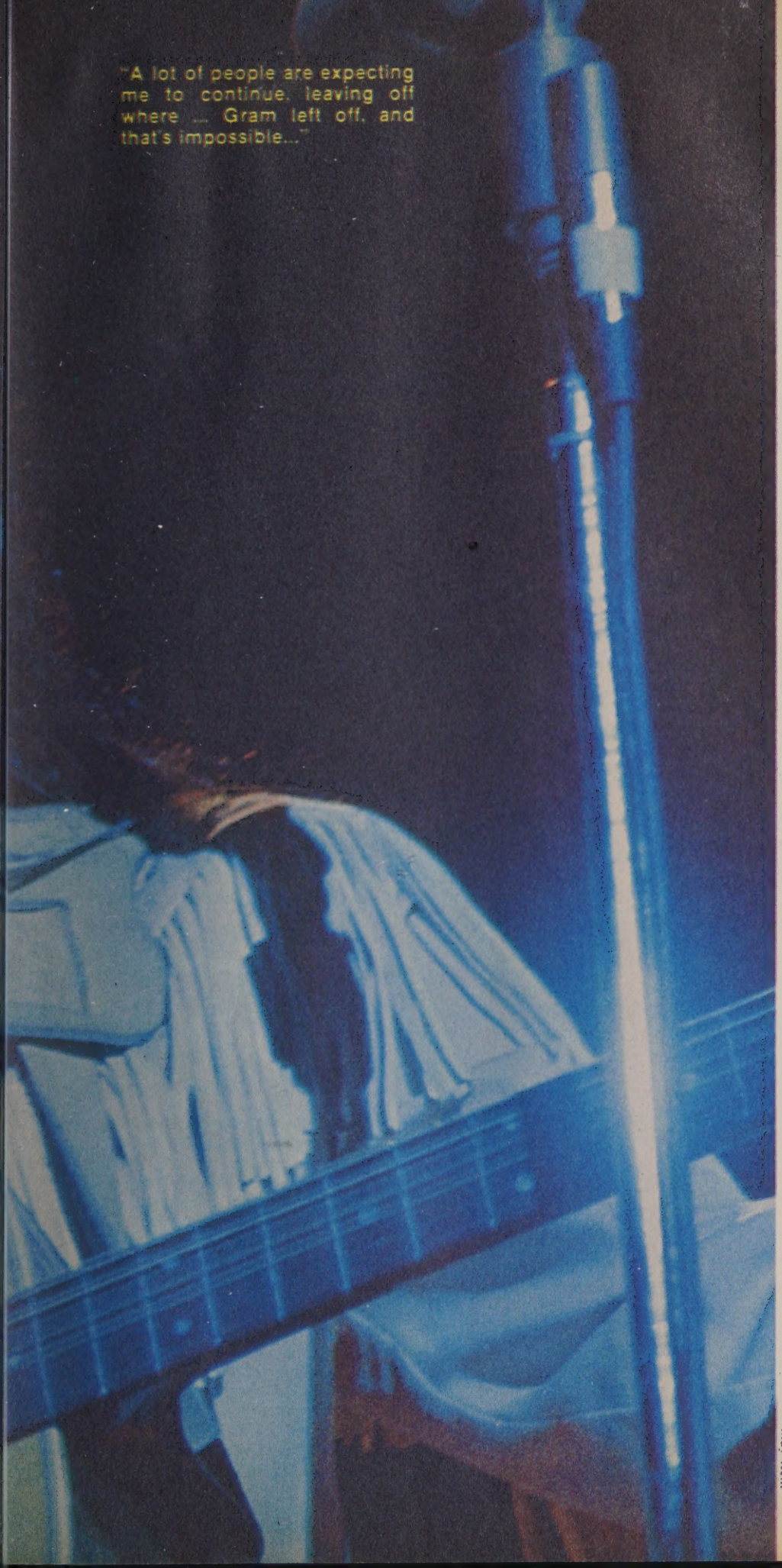
EMMYLOU HARRIS
Survivor

A Rare Interview
by Jim Girard

People wonder why Emmylou Harris doesn't do interviews anymore. Well, she just doesn't have the energy; I suppose that's it in a nutshell.

Oh, it isn't that she doesn't care about HER music or HER career. Not at all. Rather, it's Gram Parsons, her mentor and guiding light who has since passed away, and HIS career that she'd rather not discuss.



Andy Kent

It's true that Emmylou has said numerous times (in print) that her goal is to further the scope and vision of Parson's music. Yet, every time that she has opened up to a journalist about the memory of Gram Parsons, the resulting piece tends to read like a maudlin soap opera instead of a reflective tribute to GP. That must get frustrating for Emmylou. It's certainly true that she is, and always has been, openly emotional and fallibly insecure regarding her apprenticeship with the now legendary founder of The Flying Burrito Bros. Honesty is always the best policy, but as Emmy and Gram sang on Parsons' last album, GRIEVOUS ANGEL, "Ooh, Love Hurts." Indeed it does; any kind of love.

It seems that many of the people involved with the late Gram Parsons have decided to cease commenting on GP and let the music speak for itself. "It's true," says Eddie Tickner, Emmylou's manager and manager of the late Parsons as well, "Emmy is just talked out; she's nothing more to say. We did an in-store promotion for her album the other day and she told me that she could do that because she didn't have to talk about anything serious. Other than that..."

Tickner himself has been relatively tight lipped about his relations with Parsons, the "drug abuse" death scandal or the burning of Parsons' body by Parsons' friend and road manager Phil Kaufman. Kaufman himself now resides in England, making further details about Parsons' life hard to acquire.

The main reason, I feel, for the secrecy and lack of talk about Parsons at present is out of respect for Emmylou. To know her is to love her; the music tells its own story. Emmylou's second album, ELITE HOTEL, consists of three Gram Parsons' songs: 'Sin City" and "Wheels" (originally done on The Burritos debut album, THE GUILDED PALACE OF SIN) plus one song from GRIEVOUS ANGEL, a song she sang with Parsons called "Ooh Las Vegas." Her first album, PIECES OF THE SKY, contained no Parsons songs, but maintained the high standard and same feel of both the GP and GRIEVOUS ANGEL albums (his only two solo efforts; both done with Emmylou on duets).

* * *

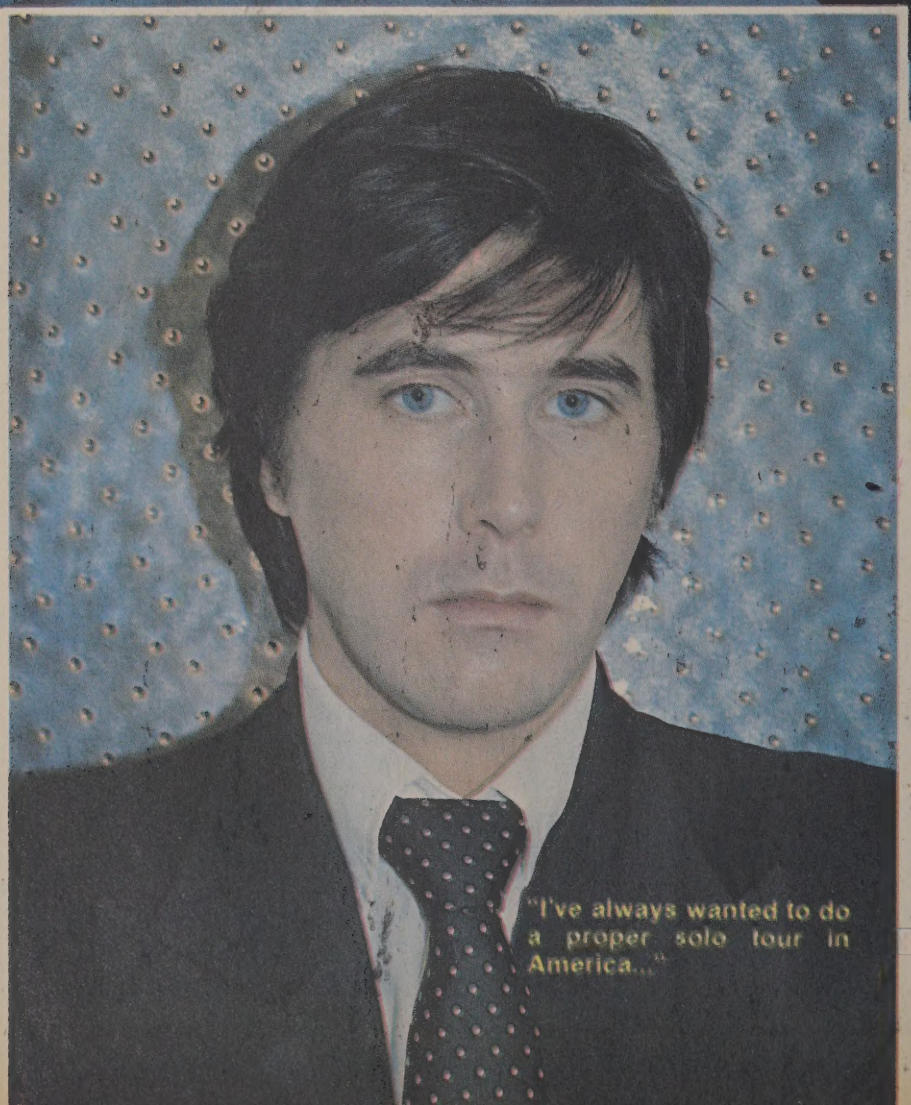
Emmylou once told me: "A lot of people are expecting me to continue, leaving off where either Gram and I left off or where Gram left off, and that's impossible." This was before she decided to not grant interviews. The truth and logic of her statement was, at the time, quite compelling. However, Emmylou certainly has continued where Gram left off; the very nature of her music is a direct continuation of her work with Parsons.

In that same interview, I found Emmylou to be quite helpless in shielding herself from Parsons memory. Yet, his name came up even when general questions about her music came up.

"Songs I'm doing now — like a lot of songs I've recorded — were songs that

(continued on page 60)

"If the music I make with others is better than the music I make with Roxy, obviously I won't want to play with Roxy again."



"I've always wanted to do a proper solo tour in America..."

THE SOLO BRYAN FERRY

Roxy's Trial Separation

by Lisa Robinson

He was freshly tanned, shirt unbuttoned and tie loosened; *she* was radiant in salmon pink suit and gold Zapata sandals. Bryan Ferry and Gerry Hall had just jetted back to London from Sardinia, and prior to dining ala San Lorenzo, he brought me up to date as we sipped champagne in his immaculate white, tastefully - not corny - deco house.

"Bryan Ferry goes solo ... with a vengeance," he laughed.

What? "Well, all right, the facts. I've done a single, and four other tracks as well. They'll be coming out this summer

as an EP. It works out perfectly," explained Bryan, "because I've done five songs written by other people."

"I didn't want to do another album of other people's songs, and since there was no need to do another Roxy album this year — we have the live album coming out, — all my songs which in the past would have gone onto a Roxy album will now go on my own solo album."

At last. The admission. The group is breaking up, then? "No ... no ... there haven't been any domestic blowups, or anything like that. It's just that this year everyone is consolidating their own solo efforts. Everybody in Roxy Music, and," he added emphatically, "I'm well behind on mine. In the past I've always kept them both going, but due to alot of tour work in America, the Roxy thing moved faster, and the solo thing didn't."

It it obvious that Bryan is - shall we say - more concerned with his solo "thing". I venture that in fact, hasn't this really been his primary interest all along, wasn't this "break" from Roxy to "concentrate on the solo thing" planned? "No, no," he laughed, "don't over-Svengali me."

But Bryan - this whole Machiavellian side of your personality is one of the most interesting things about you, why insist on playing it down ... "Well," he says hesitantly, "we're not really breaking up. It's just a sort of rest period. Look, if I was to wait to record my songs with Roxy, it would be a year, and I don't want to do that."

Bryan added that musicians on his solo record would include John Whetton ("Esquire," he smiled), Chris Spedding, Paul Thompson, and Chris Mercer, tenor sax. "It sounds so strong, that quartet ... with me on piano," Bryan added ... "I've been working with them on and off again for two years, The new thing, of course, is Spedding, who is *so* great."

Well - we're not breaking up, we just have these solo projects, it sounds a bit too easy. Like, let's see how the solo thing does, and if it doesn't take off as one would like, then we'll get together for a big reunion in a year? "I'd say next year ... maybe. Look, ever since I did those three dates, which was the shortest tour in history, those three solo concerts in December, 1974..." AHA, Royal Albert Hall, which changed your life. We laugh. "Yes, when Life Really Took On A New Meaning for me," Bryan concedes, "I've wanted to do a proper tour. Streamlined. "Well, how could you do it in America without the same kind of solo success that you've had in England? "Oh, we'll have a hit record in America, I'm sure. Any one of those five tracks would be a hit in America, unless there's some skullduggery afoot."

"There will probably be a 'Best of Roxy Music' as well," Bryan adds. You're really milking this, aren't you? Laughter.

All right, Bryan. It's been almost five years, *I* know you laugh with your friends, and so much of your life has worked exactly as you must have fantasized it in Newcastle when you once read fan magazines and dreamed of Andy Warhol and / or Hollywood. Why not admit that the aura you've created - the shy, hesitant, nervous mystique was in part contrived? And that you have been running this band and in essence controlling it ... and, "Well look," he answers, "I don't want to stand up and say I'm a stinker..."

Are you?

"Do I think I am? No, not at all."

"It would be very premature of me to say that Roxy Music is finished," says Bryan, seeming to want to make as much of a statement as possible and get back to discussing the solo career, "if the music I make with other people is stronger than the music I make with Roxy, then obviously I'm not going to play with that band again. But I really don't know that. So I can't make any wide sweeping statements that that kind band is finished, because this is just a *rest* period." he emphasized. "And it's more honest for me to say we'll have to see what happens."

Nevertheless, I press, do you feel that Roxy has become something that you hadn't originally intended it to be? "Yeah ... but it's difficult. In practice, no. But some things I've read that the others have said haven't sounded at all like a description of what is happening." Surely you've been misquoted? How can you believe everything you read? "Well, you can always tell ... I mean I've never been misquoted as badly as that. Of course, the other people in the band aren't interviewed that well because they tend to be easy prey to anyone who wants to get to the band."

More champagne. An ITV color documentary on the Stones is going on the TV in the background, and we note how Ronnie Hood refers easily to the Stones in interview now as "we", while Bill Wyman is saying "they". There are dishes in the sink in Bryan's kitchen, just about the only touch of disarray; the house - which has been extensively decorated since I'd been there last, is in impeccable taste. Just enough art deco ladies, ashtrays and lamps for it not to like a nostalgia boutique, just enough carefully framed posters, Warhol prints, Roxy LP covers, to express the interests of the one who resides there. And, the slightly incongruous addition of Gerry Hall's bottles and bottles of vitamins and Perrier water.

I still can't get over the albums lined up at the side of the grand piano: show tunes, Cole Porter, Bobby Short, "The Sound of Music", Bryan's house often looks as if it had been carefully arranged in advance, an interviewer's dream. Yet I know that it's just the way he lives.

London Features Int. Ltd

Bryan Ferry goes solo ... with a vengeance??

"People should always taste what their dreams are."

We get back to our Serious Discussion, and I wonder if Roxy hadn't gone over as well in America as Bryan had hoped. "Well the last tour of America went so well," he says, "it was so professionally done. It felt very good to me, everywhere we played we had this amazing reaction. I think it was quite successful. I guess it could have been better if we had been booked into bigger places, but it wouldn't have been realistic for us to be in those places."

"But I want to come over and do a solo tour, in the new year, of this album. I'll probably do one in England or Europe or both, in December, and then go to the States after that."

"You know," Bryan adds thoughtfully, "on that last American tour, there were no group rows. I imagine most bands have rows on tours, but this wasn't like that at all." Well, apart from "no rows", was there any closeness? "Ummmm, there was on the last couple of tours that we did." Aside from you and Paul? Really? "No, possibly not. But no kind of upfront bad feeling at all."

You describe this in negative terms; there was no bad feeling, there were no rows ... "But in all that time there has never been a real row," he insists. "And, I don't think of the five years with Roxy as a negative period, because there have been five very good albums, six now with the live one. And very good tours, we've never had a bad concert with the exception of the first one we did in America."

"It's just nice to have a rest. On some nights you go to one restaurant for nights on end, then you just stay away and when you come back you appreciate it more, you know?" Oh. Bryan roars (yes, he did) with laughter. "That's good, isn't it?" Now *that* is going to be reported, I tell him, as *he laughed wickedly.*

I wonder if the rest of the group is aware of this, or will they *read* this group decision here for the first time? "Well, I think Paul is going to South America for a couple of months, and Eddie is going off to work with Frank Zappa. And I wouldn't dream of doing any more Roxy work this year without Eddie, I like Eddie. Much more than the others do ... I understand him more. Whatever that means."

"I think that often he may have felt his talents weren't exploited enough in the context of Roxy Music. I didn't actually think that, and other people didn't think that. I thought he was very ... subtly showcased. But I understood his frustrations, because he is a very good player. Maybe this will be good for him, whatever happens. Whether he stays with Frank Zappa or not, I don't know what he intends to do. He told me that it was always a dream of his to play with Frank Zappa. I mean fair enough, People should always taste what their dreams are."

"See, Roxy Music has never been as fixed a group as people imagine, that's the thing," Bryan says." Oh Bryan .. you've been playing together as a group for five years... "Yes, but I've also had a very successful solo career," he says pointedly. You've done more solo work. "They've done some solo albums ... which, ummm ... didn't do as well," he trails off. "It's just a very good point for a break. There is the live album coming out, which would be the main album this year from the group, and we didn't want to flood it. The only other thing would have been for me to totally stop my solo career. I didn't want to do that, because I like playing with other people."

I mention that there have been other groups where there is one sort of focal point, either a visual or a musical leader ... Zeppelin, and the Stones are good examples, where there have never been so many rumors that the group is breaking up, or that one person really controls it as much as there have been about Roxy.

"Well, I think it's because I did a solo album, and people usually do solo albums when they leave. Now it's different, but at the time I did it, it was kind of unusual..." Oh well. "Hahahah..." he laughs, refusing to be trapped.

"Look, actually it's been..., musically it's worked very well for me. Personality wise ... well, whenever we've worked together, it's never been that bad."

Obviously Bryan feels possessive of the songs he writes, doesn't want to share them with Roxy. "I'd like to try to do them on my own albums," he concedes. "I don't know if they'll sound different than they would on a Roxy album. I hate to sound vague, but it could sound alot different. Obviously you're always trying to break off in new directions with every album, to a certain extent. Each album has had a different feel. If you took some tracks from one album and compared them to another album, people might wonder if it is the same band. Except for the voice, maybe, they'd recognize..."

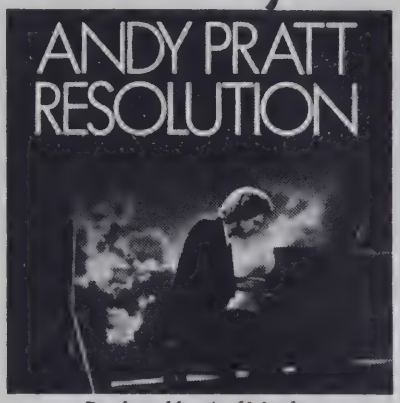
About performing, the whole approach has always been rather visual ... "Considered," Bryan offers. Studied?, I ask. "I prefer considered," he says. "But the people I'm working with are very simpatico, and they're very strong musically, which is what counts most." What about being ripped off, do you feel you were ahead of the times, or in touch with things before others ... "Yes, I have been. That's very natural, though. If you're going to do something that's a bit unusual, there will be people who will come after you and capitalize on that. They don't in the long run, but they do initially."

"I have an audience here," Bryan continued, "I know I have an audience in America as well just from the people I talked to on the last tour. Shall I tell you when I really figured out that it was going to happen in America? When I was in the Carlyle Hotel, in the elevator. And the elevator boy wears these white gloves and everything, and he had his hair sort of creamed back. He kept looking at me for the few days I was there, and in the end he asked someone else, 'is that Bryan Ferry?', and he said, 'oh, I've got all his albums.' And he was amazed, To me that seemed very positive. I don't know," he mumbles, "maybe it's too trite...but if an elevator boy ... I mean New York is such a hard place..."

Without getting overly into Bowie (laughter, more champagne ... I am, dear

(continued on page 62)

Here's what they're saying about Andy Pratt's new album, Resolution:



Produced by Arif Mardin

"Not even the most die-hard antirock fanatic could call these melodies boring or clichéd...

By reviving the dream of rock as art and then reinventing it, Pratt has forever changed the face of rock." **Rolling Stone**

"...it's what Pratt has to say, and his ability to convey it convincingly without ever becoming corny, cloying or sentimental, that make Resolution so powerful and such an unusual achievement." **The Boston Phoenix**

"Resolution is a triumph of sheer melody. It has moments of tonal glory everywhere...and more hooks than a rock climbing expedition. I haven't enjoyed anything this commercial or this torchy in years..." **Crawdaddy**

Andy Pratt. "Resolution." On Nemperor Records and Tapes

Distributed by Atlantic Records

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ROCK & ROLL HOTLINE

Bob Gruen

Except for a couple wildly successful concerts the Patti Smith Group spent the summer at the Record Plant in New York City where they recorded their second album with the aid of producer Jack Douglas. "Our last album had all the heart and soul," Patti said, "but technically it wasn't right." She feels that Douglas who has produced Aerosmith's chart busting lps will make the difference. "Jack's technically brilliant, but he's also into other things that people don't know about. We want to help him show his different levels, and he'll get us a good sound. We'll have the same artistic freedom we did with John, but we want it to sound better.

"When kids have tousand dollar stereo sets it's a drag if they can't hear the album properly." Songs on the album at press time include "Pissin' In The River" and "Ain't It Strange" both of which the band has performed during this past year; "Radio Ethiopia" about which Patti says, "Lenny and I have been working on that for about six months, it's like manic MC5 music"; and "Poppies" which is "About how they're killing all the poppies, burning down the poppie fields, I hate that."

The dominant tune on the lp is "Radio Ethiopia." "People don't realize that my love affair with Ethiopia goes back to the fact that Rimbaud was the first white man to go there," said Patti, "in addition to all the Rastafarian stuff I've always wanted to go there to finish up a book on Rimbaud."

Patti added that she doesn't plan to add any more members to her band; "I don't want it to get bigger," she said. But she does plan to play guitar on "Radio Ethiopia" ... "Lead noise" as she describes it.

"You want action?

"I said, do you want action?

"Well — that's — just — what — you're — gonna — *get!*"

So sing Starz on their debut lp. It's a song called "Boys In Action" that might just as well describe the effort being made to launch the band. In the background are Kiss's management team and Aerosmith and Patti Smith's producer Jack Douglas plus Capitol Records. But while there is a strong push behind Starz, there is as yet an absence of *hype*. The reason for this is that like Kiss, Starz are being brought to the rock audience direct and not depending on rock radio or magazines to advertise their presence.

Starz is already a seasoned band, in fact. They were out with Peter Frampton, Z.Z. Top, Charlie Daniels, Roxy Music, The Outlaws, and Styx before they released an album. Their music is described by those close to them as "gut - wrenching, bone - breaking tunes in the 'heavy metal' genre inhabited by groups like Led Zeppelin, Aerosmith, Kiss, and the Who.'

That kind of statement is enough to stop the show. But before we make further comment, we'll have to see Starz for ourselves. Three of the five Starz are in the above action photo. From left are leadsinger Michael Lee Smith, bass player Peter Sweval, and guitarist Brenden Harkin. Not in photo are guitarist Richie Ranno, and drummer Joe X. Dube.

At long last we are happy to report that Television seen left to right standing above are signing with Elektra / Asylum Records and will finally have the opportunity to record their music.

Roberta Bayley

Ian Hunter is the only rock star ever to write a book about his rock experiences. "Reflections of a Rock Star" is essentially a diary, November & December 1972, in which Ian recounts what life behind sunglasses is all about.

The book met with mixed but appreciative reviews when it was published originally a few years ago. Since then it has been available in drugstore editions in the U.S. and in England where it was first published. Now Flash Books, a division of Music Sales Corporation (33 West 60th Street, New York, New York 10023) has published a quality edition of "Reflections of a Rock Star" available at your local bookstore for $3.95 or by mail from Music Sales for $4.50 including postage and handling.

This edition of Ian's book is extremely well produced with 104 7 x 10" pages of photographic mementos of a rock star's life — with girlfriend, backstage, on the covers of the music papers ... in combination with Ian's prose. The result is a pleasant book that you will enjoy reading in an edition of which any rock star would be proud.

The Dead have arisen, again. The present Grateful Dead are Jerry Garcia, Bill Kreutzmann, Phil Lesh, Bob Weir, Mickey Hart, Keith Godchaux, and Donna Codchaux. The present Dead on record is their new live album, "Steal Your Face" distributed by United Artists. Records.

Still rockin after a hot summer playing big concerts with top groups across the country, Derringer is ready for a series of fall dates and time to record a second album. From left to right is Vinny Appice, Kenny Aaronson, Rick Derringer, And Danny Johnson.□

ROCK & ROLL HOTLINE

When Lou Reed was a teenager before the Velvet Underground were born he did things in the music business like writing a song called "The Ostrich" with the help of a Mr. Sims, Vance, and Phillips and recording it as The Primitives. Lou was also one of the Beachnuts and one of the Roughnecks before he became one of the Velvet Underground. Or at least that's the way Gregg Turner has sussed it out in the production of *Primitive: pre-*Velvets an ep containing for Reed performances: "The Ostrich", "Cycle Annie", "Sneaky Pete", and "You're Driving Me Insane". The "lost" Reed tapes are now available at $3.00 each including first class postage. Write to Gregg Turner, 4857 Beeman Avenue, North Hollywood, California 91607.

Primitive: pre-Velvets

Side 1:

(i) PRIMITIVES: "The Ostrich" (Reed–Sims–Vance–Phillips)

(ii) BEACHNUTS: "Cycle Annie" (Beachnuts)

Side 2:

(iii) PRIMITIVES: "Sneaky Pete" (Reed–Sims–Vance–Phillips)

(iv) ROUGHNECKS: "You're Driving Me Insane" (Roughnecks)

SPECIAL THANX TO:

Pickwick City Records (#9001 A/B) for tracks (i) and (iii), DESIGN rec'ds (SOUNDSVILLE. DLP-187) for (ii) and (iv), Steve Bennett, Jerry Vance ("We recorded the 'Ostrich' as a goof!"), Lenny the K. and CIA rep Constantine Radoulavitch . . .

LAST THOUGHT:

"Now little Cycle Annie she has got a guy
named Joe
And he trails her around just about every-
where she goes
Now I ain't saying nothing baby, I ain't
saying that I mind
But when both of them get on that bike,
it's Joe that sits behind . . ."

Rock photographer Bob Gruen's photo chronicles of John & Yoko Lennon, Ike & Tina Turner, Bob Dylan, The Rolling Stones, David Bowie, Led Zeppelin, and the New York Dolls have brightened many pages of this and other magazines. Now New Music Magazine has printed a book of Bob's favorite photos. The book, "Roc-Pic", was a huge success in Tokyo and only a limited number of copies were shipped to the U.S. If you would like a copy they're $6.95 plus.50¢ postage and handling to Electro-Jap, P.O. Box 575, Manhasset, New York, 11030.

Sitting here, leafing through the Kiss press kit. A press release entitled "America Fell Hard for Hard -Rocking *Kiss*" which gives a brief synopsis of Kiss's rise to fame in four pages. Four slick magazine reprints of articles on Kiss. A poster that unfolds to 17½ x 22" and is a stark photograph of various pieces of Kiss fan mail. Several photographs of Kiss. A couple of drawings of Kiss and the Kiss show. All packed in a beautifully colored press folder. Not ostentacious, but very nice. Kiss are a big rock and roll band. They get the best treatment. And in return, Kiss has put together a new show that is even more astounding than their last show. This show uses seven 45-foot semi - tractor - trailer trucks, two custom scenic cruiser buses, a private airplane, and a road crew of 40 to get from place to place. It's two hours long and it's called "Destroyer".

"Destroyer" is an astounding show, a "major extravaganza" if you will. Video projectors, rockets, tracers, lasers, you name it, the visual effect is being used in the Kiss show. The Kiss God of Thunder strikes as "Destroyer" comes to an astounding climax.

What will Kiss attempt after "Destroyer"? They're faced with the decision basically as to what should be their first movie. It must be a movie — Kiss have firmly established themselves as both a concert attraction and a recording act. Television and movies remain. While television is a possibility — the idea of a Kiss Special shouldn't be discounted — the true medium for Kiss must be film. They have said that they were considering certain properties for a film project. As yet Kiss have made no firm decision, but it can't be much longer before they must decide whether the show after "Destroyer" will be live, a record, a tv show, or a movie. Or what combination of those it will be.

Kiss - how will they handle their media?

NEXT MONTH IN HIT PARADER Joe Perry Talks About Aerosmith

ALICE COOPER I'm just a natural villain

A Cooper Conversation With Richard Robinson

Alice and Richard had the following conversation a couple of years ago. It was after a regular interview and was mainly the two of them talking about a common interest — magic and the theater — than an interview. We thought you would find it interesting — especially since some of their ideas are just starting to happen today. — Ed.

Richard: Rock performers have to understand that the rock business is show business.

Alice: They have to understand that they have to make the audience say, 'Hey I want to see them again.' I want to SEE them again. When you saw Betty Grable or Erroll Flynn, you wanted to see them again.

Richard: I think a lot of present performers who are sort of carrying on from the 60's are going to be eliminated.

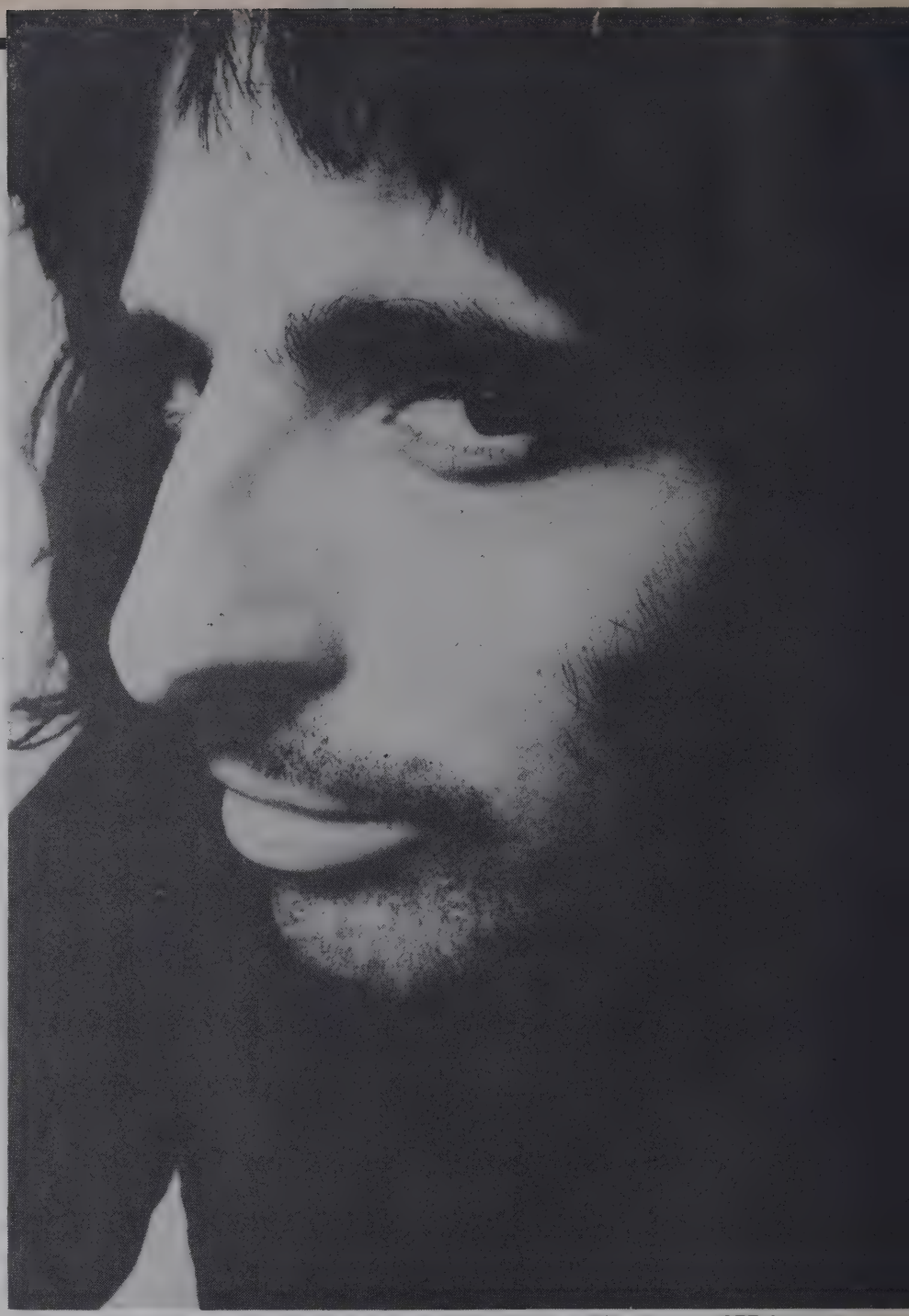
Alice: Well, that is the point, you know. If you can't flow with it, you are just going to get far behind or be left behind.

Richard: The music is not the only thing but...

Alice: The music has got to be better than ever. As far as I'm concerned when I listen to one of my albums — first of all that album has got to sit on its own. Pretend there is no tv or radio, just pick up the album and put it on — would you then say, 'Gee I want to hear that again'. Or 'I want to have some friends over to listen to it because I think it's that good.'? I mean that's what a kid has to think when they hear an album. That's what I think.

Richard: About things like magic and the art of illusion and fantasy. You know, one of the things that I think is happening with tv is that tv is mass fantasy and people are beginning to desire personal fantasy. They are going to the *Magic Show* on Broadway.

Alice: Yeah, that was a very good idea, by the way, that magic show on Broadway.



They have to understand that they have to make the audience say, "Hey I want to SEE them again"...

Richard: It's like a return to personal fantasy. Your live show is that. I wonder if it's becoming more and more important for people to see it. I mean one minute you'll be in Moscow and the next minute you are in Red China and they say, 'So what?' Yet they will go to Broadway and a guy will make someone float in mid-air — which is certainly not as difficult — and they go, 'Oh, my God!'

Alice: Who knows if they really went to the moon. They could've done that in the studio and no one would have known. I think they produced the whole moon shot where they produced the Tang commercials.

Richard: Are you saying that those kinds of events don't get the proper presentation?

Alice: No, I'm just saying that if you look through history, how it worked, the entertainment business always thrived during economic problems — during the depression actors made 10 times more than anybody else — because people were escaping. And the only way they could escape was to go to the movies. You'll find that right now. We are in economic problems here in America and people are watching tv, looking for escape. People escape through alcohol, drugs, and certain very straight people the only outlet they have is movies and tv. People in the entertainment field are thriving off economic problems and the worse it gets the more popular movies get and the more tv and the more popular looking up to an idol gets.

Richard: But depressions, I'm beginning to enjoy the depression, simply because it's allowing...

Alice: That's a terrific thing to say by the way...

Richard: Well, it allows a true sense of leisure and maybe you don't have money, but you have other things and you begin to discover people.

Alice: You're right, and you go to more simple forms of...

Richard: Simpler forms of entertainment.

Alice: Right, that's why I think vaudeville is so important.

Richard: If it comes back and tv goes away, I'll become a professional magician ... I suspect sales of tv sets are down and I suspect at this time that A.) Less people have always watched tv than the networks claim and B.) there are less people watching tv than ever before, especially older people.

Alice: More people are bowling ... Maybe it's time to balance it. Maybe we put tv too high on the list. Let's put tv back in the perspective that it is a form of entertainment. So is going to the theater and so is going to the movies. Now if I don't want to leave the house I can watch the top run movies on Channel Z and LA. Two years ago it was, 'Hey, want to go see the new James Bond movie?' Now it's wait 2 weeks and see it on tv. But that means I'm missing popcorn and jujubees and that whole thing.

Richard: One of the things I'm curious about as far as tv is concerned is what I call 'budget tv'. Like they have ads for two products in one commercial. It's like 'We can't afford to tape 2 commercials so we'll do 1 with 2 products.' So then you begin to think that they will only have color tv on weekends and black and white the rest of the time and use smaller actors because they take up less space and use less light on them.

Alice: What a thought. Alan Ladd will be back in business.

Richard: Maybe it will be good for tv to go through a lean period.

Alice: What about all those people doing their things at once. Squeezing the Bounty instead of the Charmin, dogs going meow instead of barking for Purina Dog Chow.

Richard: Eventually it will get so bad that they won't be able to afford anything and the network executives will send their wives and kids out to be on tv, like amateur hour...

Alice: I think that every comedy show, if it's going to be on, should have a live audience. I think it is their responsibility to entertain the audience.

Richard: If you had a choice of being anybody on any show, who would you pick? Robert Culp in "I Spy"?

Alice: I'll tell you, that was probably the best. But I'd probably fit better as a villain on "Man From U.N.C.L.E.". One of those guys that shows up every week, the mystery villain.

Richard: Would you want to put yourself in a format, a weekly show where you played a character?

Alice: I've never done it but it would be fun.

Richard: What are your thoughts on the subject of what you want to do?

Alice: I would never want to be a hero. Alice could never be a hero. Just for the fact that's it's not in me to be a hero. I'm not that dashing. I'd much rather be a villain. I always have been. I mean I'm just a natural villain. But I could never save anybody's life, on tv, that's just not me. Let the truck hit the kid in the street and I might try to help, but then I might not in case I might get hurt too.

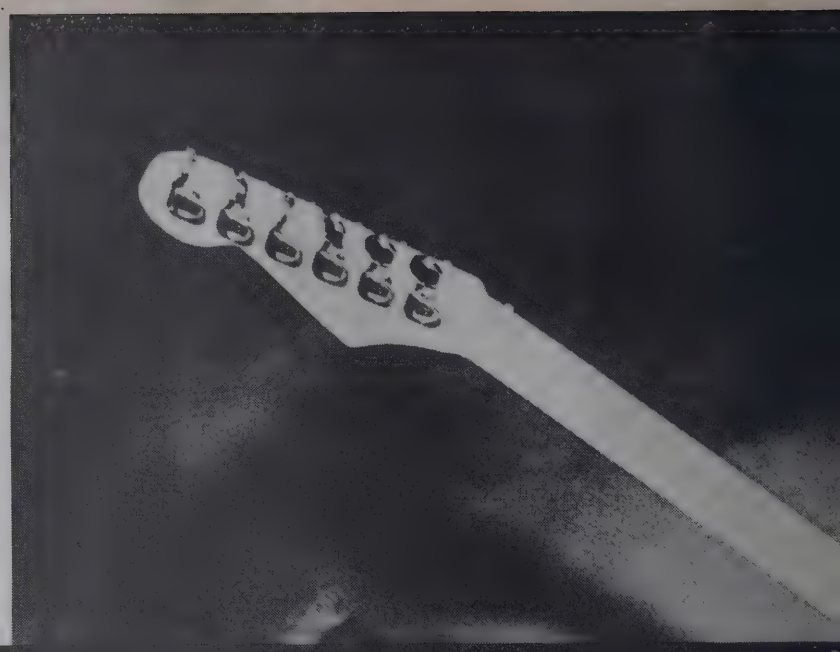
Richard: You've got a nice set of circumstances now, where you've got music to make and ideas to come up with and the staging of live performances to give and putting stuff on tv. Are you satisfied with that as a set of circumstances?

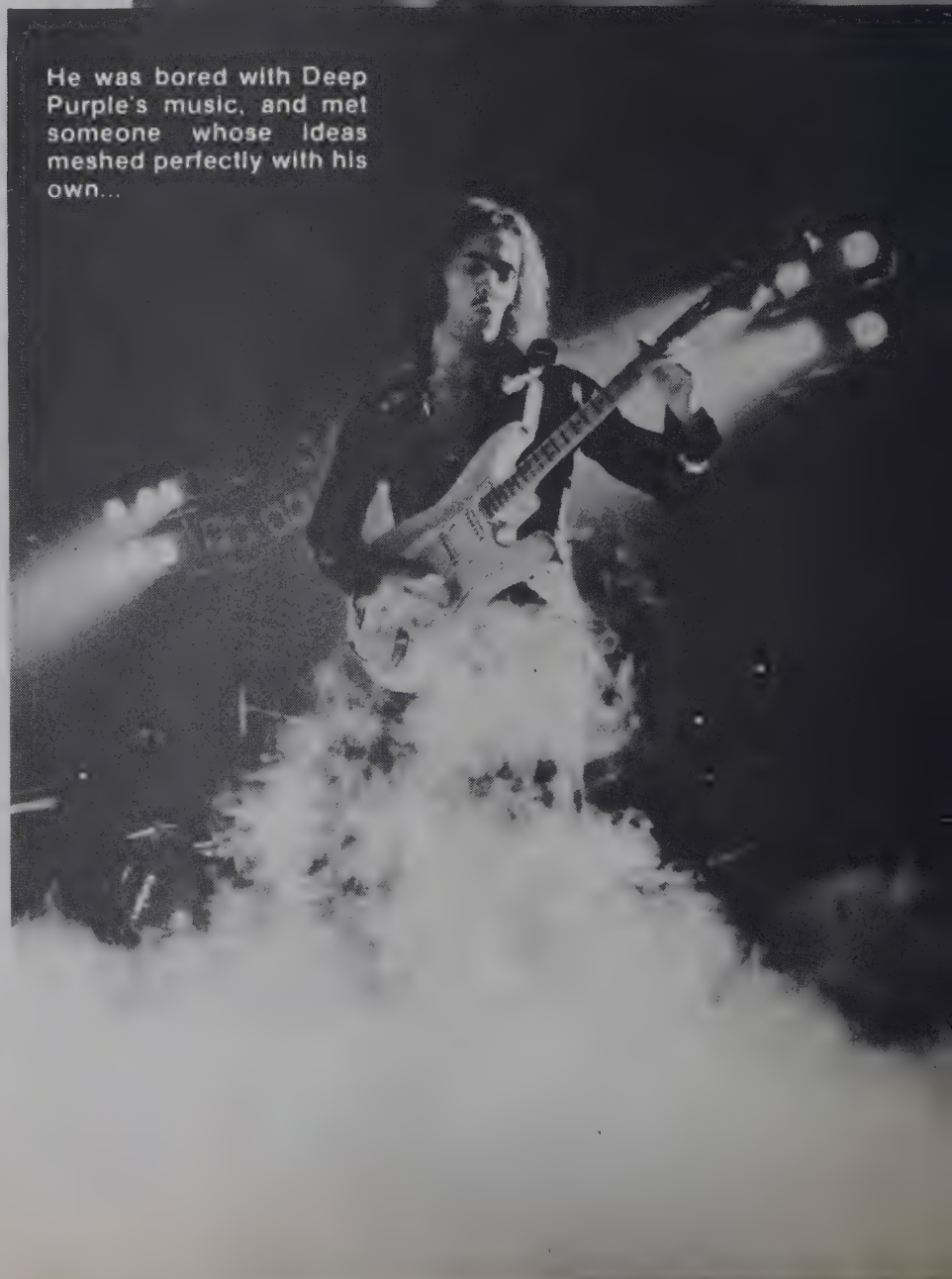
Alice: It's to the point now where I really feel, and not as an ego thing, but I really feel that I worked and earned that privilege. I was working toward an idea where I wanted to take myself to the point where I can attack on every level. And if I hadn't have gone out on a limb as being Alice Cooper in the beginning, I wouldn't have had that leverage at all. But now I think that I have it. I have enough power to go in and say, 'Look, I have an original idea for tv and at least you've got to listen to me because of the things you read about us before and the success of it.' So in other words, you build leverage. They have to listen to success. But you have to realize that it's ten years! It took me ten years to get to that point. But it's nice and satisfying and I feel right now that I'm really enjoying the fact that it took all that time to get there and now I'm reaping all the benefits of it. And I'm also happy about the fact that I made it work my own way. I guess that would be true on anybody's level. The only guy who doesn't feel that way is the guy who designed the Edsel. Cause that was a great idea, but an ugly car and nobody wanted it. □

"I think they produced the whole moon shot where they produced the Tang commercials..."

RAINBOW RISES

by Pam Brown





He was bored with Deep Purple's music, and met someone whose ideas meshed perfectly with his own...

"Where is your star?
Is it far, is it far, is it far.
When do we leave?
I believe, I believe, I believe." (from "Stargazer")

When someone leaves a group that's as big and successful as Deep Purple you know they've got to have some pretty sound reasons and positive prospects for doing so. Ritchie Blackmore did when he quit his post as lead guitarist in 1975, reasons mainly being that he was bored with Deep Purple's music and he had met someone whose ideas meshed musically and worked perfectly with his own ... Ronnie James Dio, ex-lead singer of a band from upstate New York called Elf. Elf did a series of world tours with Deep Purple as the band's opening act and while on the road together Ritchie and Ronnie found they shared alot of the same ideas; both love classical and medieval music.

They started composing songs together during their travels, Ronnie writing the lyrics and Ritchie working the melodies. The first song they came up with was "Sixteenth Century Greensleeves", a variation on a beautiful old religious song that turns it into a fairytale.

Still with Deep Purple, Ritchie wanted to record "Black Sheep of the Family", a song originally done by a group called Quartermass. The other members of Purple didn't want to do anyone else's material, so Ritchie asked Ronnie to record it with him. They did, and it sounded so good they decided to do a whole album. Besides "Greensleeves" the boys had composed a whole slew of other mystical masterpieces including "Snake Charmer", "The Temple of the King", "Catch the Rainbow", and "Man on the Silver Mountain", all of which helped make up *Ritchie Blackmore's Rainbow,* their 1975 debut album.

A second album, *Rainbow Rising* has appeared and Rainbow is a real band now with five full - fledged members, the

20 **Photos by Fin Costello**

answer to a Ritchie had but couldn't find irple. Besides Ritchie and ! ow consists of Cozy "a l n time" Powell on drums (t used to play with Jeff Beck and had his own group for a while called Bedlam), Jimmy Bain on bass, and Tony Carey on keyboards. The songs again have mystical lyrics and the sound is heavy and foreboding, softened around the edges with Ritchie's well - trained classical touches.

"We've made alot of progress between the first and second LPs" Ritchie told me. "It's kind of more representative music now, before it was just some songs that we had written and put them down as just a hobby, really. But it turned out to be our gr . This time we went into the studio more as a band. Before it was just a few friends of ours, with the exception of Ronnie. Now it's more directed; each member of the band has a say on the LP. More drums, more bass, more keyboards as well as vocals."

Being a technical virtuoso on guitar can sometimes have its drawbacks, as it tends to go over the average listeners' heads. "You have to know how to compromise" Ritchie said, "because everybody in the audience is not a musician, although alot of people that come to see us are musicians. We have to compromise technique with projection and vice-versa, make more use of melody, things like that."

Ronnie gets his lyrical inspirations mainly from a fellow called "the Ox". "The Ox works for us. Did you happen to see a huge guy up on stage? He's part of our crew, that's the Ox. He always says all these words ... he'll say something and it'll ring a bell. He's like a fairytale." Ronnie's voice is incredibly strong and powerful but even full - blast in concert it always comes across with a very charismatic sort of warmth. One can't help but like him.

Ritchie is the opposite ... dark and still on stage, always in black, he is totally absorbed in playing his six strings and is very serious about everything he does. It seemed to me he could never possibly make any mistakes, the classical riffs are so perfect, but he admitted that he does now and then. "I have a mental block sometimes, I forget where the hell we are."

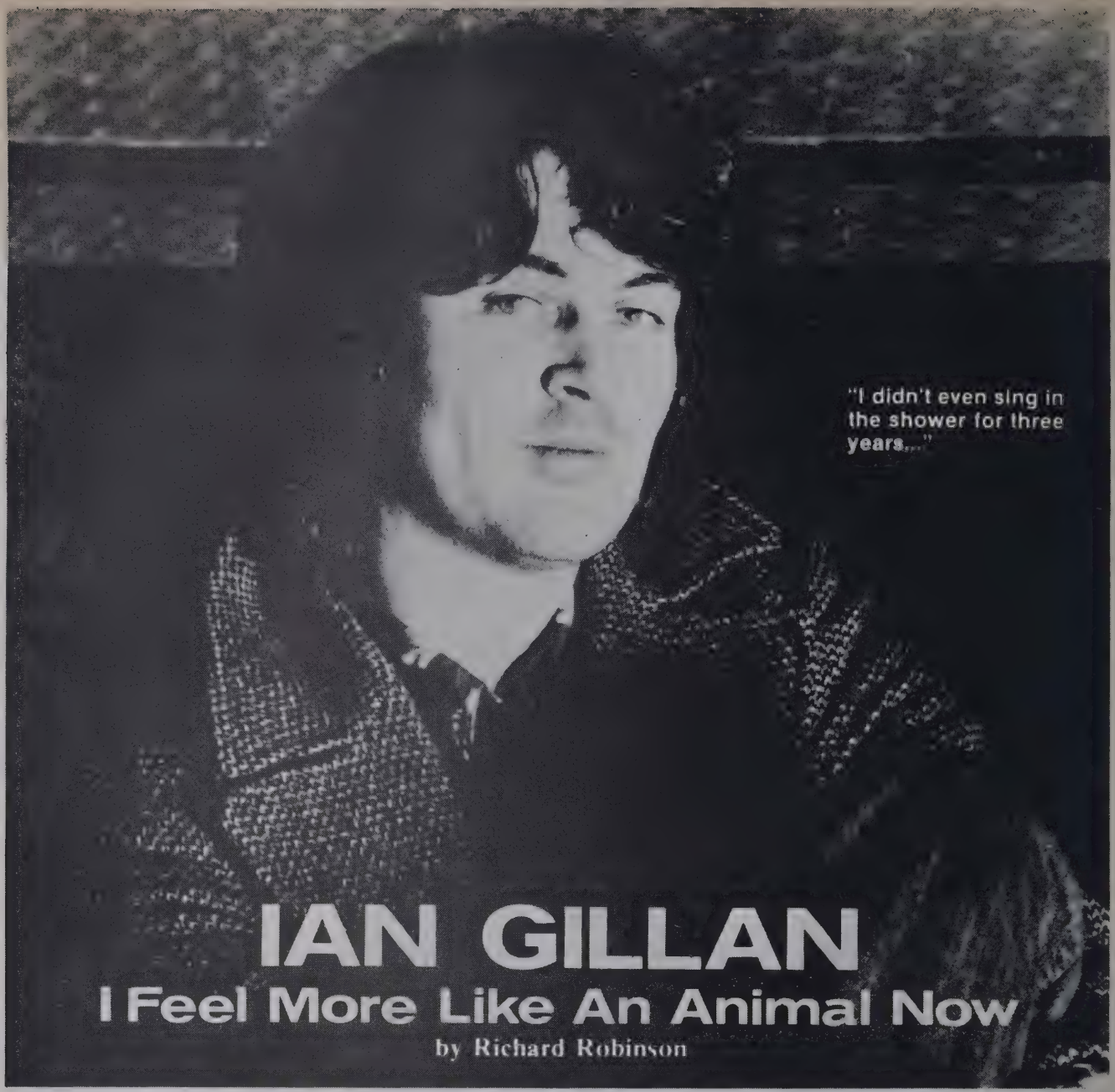
Rainbow's stage show is as impressive visually as it is musically. On a black curtain backdrop there's a big painting of a medieval castle with a moon hanging overhead. "Somewhere Over the Rainbow" floats out of the speakers and the moon and castle windows light up. A huge computerized rainbow arches across the front of the stage and as the band starts to play it lights up with brilliant colors that move in synch to the music.

Ritchie and Ronnie prefer listening to classical music themselves rather than other rock and roll. "I like most German bands" Ritchie told me. "They don't have much rhythm, they've never had a good sense of rhythm. But they've always produced the best composers in the world. Americans are the best rhythmically. English people are I think the best at puttin' the whole lot together."

Ritchie had on one of the most unique rings I'd ever seen. It was a beautiful handmade gold castle wit towers that stood about half an inch igh off the band, and the center tow was a crystal of amethyst. He told me he'd gotten it at a Medieval Renaissance fa which takes place every year in southern California, complete with strolling minstrels, sixteenth century costumes, food booths and all sorts of arts and crafts and folklore from the period. "It's a very special event for me" he said. "I love it. I go every year."

Rainbow is touring America now and after that they plan to tour all of Europe and then Japan. All the songs for their next album are completed already. "We'll probably be recording that in a year. We're working very hard at the moment exploiting the last two".

A rainbow is defined as "an arc of spectral colors apearing in the sky opposite the sun as a result of the refractive dispersion of sunlight in drops of rain or mist; a graded display of colors." Ritchie, Ronnie, Cozy, Tony and Jimmy, each with their own special talents surely make up a graded display of sound. To me a rainbow has always been something very special because they are so rarely seen, something magical because they are so beautiful. To Ritchie a rainbow just means something big and good. Rainbow *is* all of the above, and more.□



IAN GILLAN

I Feel More Like An Animal Now

by Richard Robinson

"When I left Purple I swore I was through with the business forever," said Ian Gillan with a chuckle. "But I've sort of been a rock and roll singer since I left school; it's in my blood now. So after I'd done nothing for 2 years I started writing some songs and I thought 'Oh well, here we go again!'."

Ian Gillan was the lead vocalist of Deep Purple during their heyday of "Deep Purple In Rock", "Fireball", and "Machine Head". Today he is lead vocalist of The Ian Gillan Band. Ian and I talked during his stop in New York with his band to play the Beacon Theater. He told me he'd stopped smoking two weeks earlier. His voice sounded ragged at times.

"I didn't even sing in the shower for 3 years," he said. "I didn't sing a note. I had a pretty rough time at the beginning of this tour. I had a bad voice strain. Probably through over doing it and through not being in the right vocal condition. I did some absolutely bloody awful shows in and around Chicago and Peoria at the beginning of the tour."

We talked about how well he was bearing up and then he asked me, "What's the date today?"

"The 29th of June, 1976," I answered.

"Tomorrow it will be 3 years exactly that I left Deep Purple."

"Are you celebrating?"

"No. No. You know I had to leave in the end. There was no way I could have stayed in that band at the time. I was with them since 1969. It was one of the greatest times in my life, but it all got a bit restrictive in the end."

When Ian quit Deep Purple he left the music business entirely, although he did own a recording studio. "The studio is still going, it's doing well, still thriving, but I didn't in fact do anything myself with the studio for 2 and a half years. I was messing around with motorbikes." His messing around led to the development of a new engine by a racer friend and the establishment of a company that now has two motorcycle showrooms as well as a new motor. "It just so happened that the motors and the studio were fun things that were sensibly organized and turned into little businesses. People have said, "Oh, you're a businessman at heart!" I'm not at all. I just like organizing things so they're self - sufficient."

From rock star to chairman of the board of two small but thriving businesses in 2 years. And now back to rock and roll. "It would have been a bad move anyway for me to have gone out of Purple into another band. I couldn't follow Purple with something straight off. I needed to refresh myself and have a break and come back with something which has got a separate identity to Deep Purple."

Ian started back towards rock when he began writing songs about a year ago. He went into the studio to do a solo album. "The guitarist was Ray Fenwick who used to be with the Spencer Davis Group

and the drummer was Mark Nauseef who's from New York City. We got so great in the studio that we said let's dump all this stuff we've recorded already and do an album as a band. I'm far happier working with a band because you get a far greater feeling coming through than working with session musicians. A ses sion album is all very sterile.

"In 1969 people would ask me who's your favorite singer. I'd say Marvin Gaye and John Gustafson. They'd say, 'Who's John Gustafson?" I'd say he was the singer on "Some Other Guy Now" by the Big Three about the time of the Beatles, then he was the singer with the Mersey Beats, fantastic voice. When Ray and Mark and I decided on the band, I said we've got to have John on bass and singing as well. So I phoned him up. It just so happened he was at a loose end. He'd just finished doing a session with Roxy Music on the road with them to Australia. He was at a loose end. He'd just finished recording his own solo album and he said yeah great.

"The only thing we were stuck for then was a keyboard player. We didn't resolve that problem until just before this tour when we found a guy named Colin Towns who wasn't on the album.

"We've been opening for Nazareth on this tour. You know it's really like going back to the beginning again with Purple. When I first came over with Purple we were opening for the Faces. I did 20 U.S. tours with Purple."

The recording of the first album, "Ian Gillan Band" (Oyster Records, distributed by Polydor Records — OY-1-1602) took place at Musicland Studio in Munich, Germany and the tapes were subsequently mixed at Mountain Studio in Montreux. Why did Ian travel to Germany to record when he owned Kingsway Recorders in London?

"To be quite honest with you, the tax laws in England are so severe that they leave you with little or nothing if you record stuff in England. You have to use certain devices which are quite legal to get around this. It's a bit ironic, I've got my own 24 track recording studio in London which is one of the finest in Europe and I can't use it for my own album."

Ian liked working in Munich and plans to record the second album there for release in late 1976. "I think we'll record at Musicland again because we really liked it there. It's a nice studio. We got on well with the engineers. I don't know where we're going to mix, but we'll certainly record in Munich again. It's in the basement of a hotel. You get a hotel room with a little kitchenette, it's really nice you can just wander down to the studio, you don't have to get in cars or anything, and you can work 24 hours a day and it's no sweat. We worked 16 hours a day all the time there. We recorded the lp in 10 days."

If he has any reservations about going back out on the rough riding rock and roll trail, they're gone by the time he and the band hit New York. "I never think about age, but I think about vitality and energy and that sort of thing so we're not talking about numbers of years but we're talking about attitudes and approaches. I feel more like an animal now than I did when I left Deep Purple. I feel more virile than I did 3 - 4 years ago. You know, I mean virile in terms of what I can put into the music because it's a very earthy kind of music that I generally like to be involved in."

"I couldn't follow Purple with someone straight off. I needed to refresh myself and have a break..."

Earthy vitality is something Ian values as part of his rock and roll performance. "If there's one thing that I'm not 100% happy about with the first album — although I'm delighted with it, it's better than anything I can imagine for a first album — the one thing I think is that perhaps it was a bit too controlled in places. There was not quite enough animal coming through in a couple of places. So I'd like to make sure that we get that, that we maintain that sort of earthiness that could so easily slip away in an overproduced job.

"For example, the way we do 'Lay Me Down' on stage is ten times more balls than probably the way it's done on the album. Although I like it on the album.

"You know, people say I've got more control to my voice now than I've had before. I think well, yeah, okay, but I don't want it to become sterile, you know."

To that end Ian plans to race through the second album as he did the first. No time for regrets or indecisions. "We don't write songs when we're on the road. All our energy goes into the performing side. When the album comes up we'll take about 10 days to two weeks to write the songs. I always work better under pressure anyway. You don't compromise, it all comes out bang bang bang. With the people I've got in the band, we know how to express ourselves. We don't waste alot of time in the studio."

It's obvious that the Ian Gillan Band is already as self - sufficient as Ian's other enterprises. And this time the Chairman of the Board is also the lead singer. As our interview ends we talked about the world market. Ian told me about release dates in Japan and Europe. And when I asked him if he was going to pursue the world market with the Ian Gillan Band the way Deep Purple had done, he replied, "The point is nowadays communications are advancing all the time. The world just gets smaller every day. I'd get bored stiff working in the same country all the time. I love the world. I love walking around it. It's like dropping into different countries and doing different concerts. It's fantastic. A great, exicting life. Anyone who says being a rock and roll star is a hard life is just talking a lot of baloney because it's just the greatest life going."

"He said, after a 3 year vacation," I interjected.

"Okay, it's hard, but it's a great life," said Ian. □

SPINADDICT • SPINADDICT

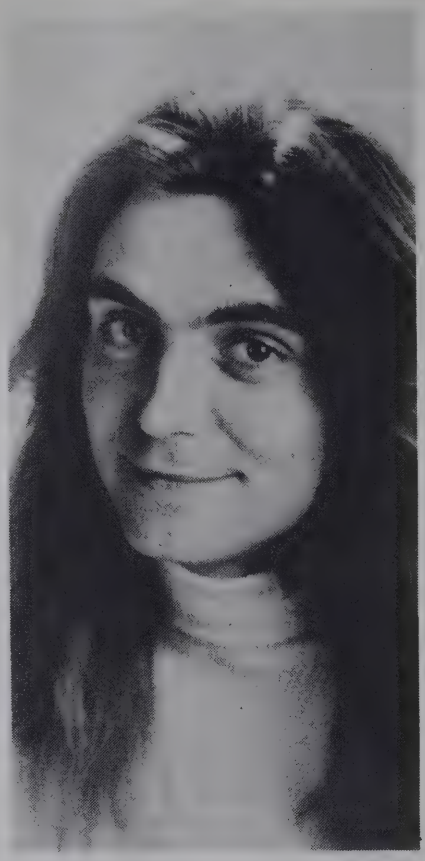
by
JAMES
SPINA

A friend recently asked me how much time I spent listening to the records that I review. The answer in a second, but first some hipshot thoughts about the difference between records and just about anything else that gets reviewer attention. When you read a book or movie review you take for granted that the person has fully experienced the medium through from start to finish and therefore somewhat justified in their written ramifications. Not so records. Those slabs of vinyl were made to be played and replayed an infinite amount of times and each subsequent listening brings a whole new flock of feelings with it. A record that means nothing to you the first time out may someday become a saving grace in your life.

Ditto the astonishing record that becomes dated and useless as your tastes deviate. So is twice enough? Is ten too many? In most cases (for the purposes of this column) you will get my initial reaction to having lived with a record for a period of one month. It's really not very fair so I will often reserve the right to point out what an idiot I was about a record that I initially dismiss and then decide I can't live without. Time for a quick renewal of my prejudices. Disco records get the once over and even then I usually hate the time I'm wasting. Southern rock bands really get on my nerves. The L.A. and Frisco scene is long dead and gone. Therefore...

I want to rectify a mistake in judgement I made last month. The new TERRY REID, "SEED OF MEMORY" (ABC) is not the sell-out-to-country mellowness that I judged it to be. The man's voice still has an indelible edge to it and his songwriting has taken on a layered intensity that might be missed on a casual listening. He plays around with pain like some sort of white Marvin Gaye, never knowing just where he stands in any relationship but more that able to chart his exact torments or trophies of the moment.

With those humble apologies out of the way let's start out with the real garbage this time and work our way through to a praiseworthy ending.



TRACY NELSON "TIME IS ON MY SIDE" (MCA) This woman has never been able to recoup the quality of her Mother Earth days. At one time she could be excused for having the wrong songs but the right voice. "TIME" has neither.

PETER ALLEN "TAUGHT BY EXPERTS" (A&M) Liza was right to ditch this itch. I honestly hate this pastiche of cabaret-corn cum Elton-kick camp.

NILSSON "THAT'S THE WAY IT IS" (RCA) No matter how many times ole Nil reshuffles this bent deck of fading super stars and senseless tunes he still comes up with the same empty hand. What a lenno ... er ... lemon.

GORDON LIGHTFOOT "SUMMERTIME DREAM" (WARNERS) The BTO of canadian folkies gets a bit heavy. Don't talk when this record is on. You might wake him up.

MARSHALL TUCKER BAND "LONG HARD RIDE" (CAPRICORN) This band is worse than The Dead so just read on...

GRATEFUL DEAD "STEAL YOUR FACE" (U.A.) It thoroughly amazes me that a band could keep pulling out the same sloppy guitar runs and mellow vocals for so many years and not o.d. on their own musical puke. Endless jams / hippy soliloquies / turbid rhythms and fans that act like extras in a 70s remake of Altamont. To rephrase a famous quote from the 60s ... PUT ON THE DEAD AND SPREAD ... peanut-butter all over the revolting two records. It won't make mush difference soundwise.

NEW RIDERS OF THE PURPLE SAGE "NEW RIDERS" (MCA) Can you imagine how I feel about a band that is a spinoff of the Dead outfit? How dare they do "Dead Flowers"!

CHEECH AND CHONG "SLEEPING BEAUTY" (CAPITOL) Perfect openers for a bill including The Tuckers, The Dead and The Riders. Bill it The Endless Sleep.

THE FLYING BURRITO BROS. "AIRBORNE" (COL.) For Gram's sake change the name and stop sapping the legend.

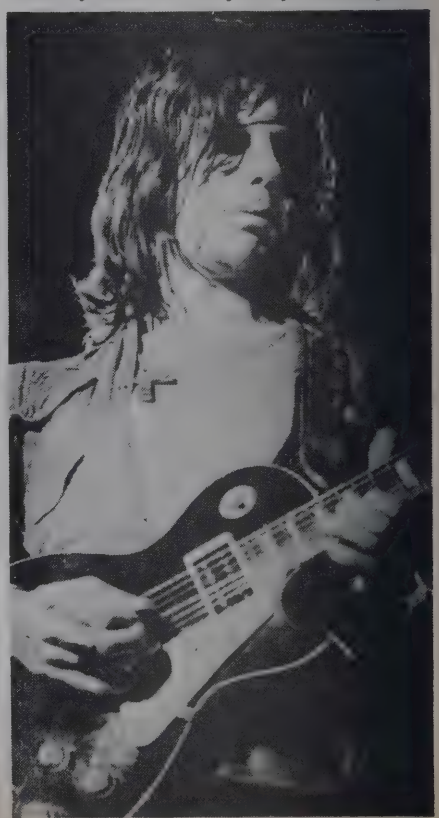
STEELY DAN "ROYAL SCAM" (ABC) America's answer to Procol Harum, downward trend intact.

SOUTHSIDE JOHNNY AND THE ASBURY JUKES "DON'T WANT TO GO HOME" (COL.) You mean ... 'Don wanna gow home' and besides I already won the early Butterfield albums so why should I bother with these second (or third) degree blows.

URIAH HEEP "HIGH AND MIGHTY" (WARNERS) Not so...

WHY I LIKE...

JEFF BECK "WIRED" (EPIC) The badboy has been very busy working on

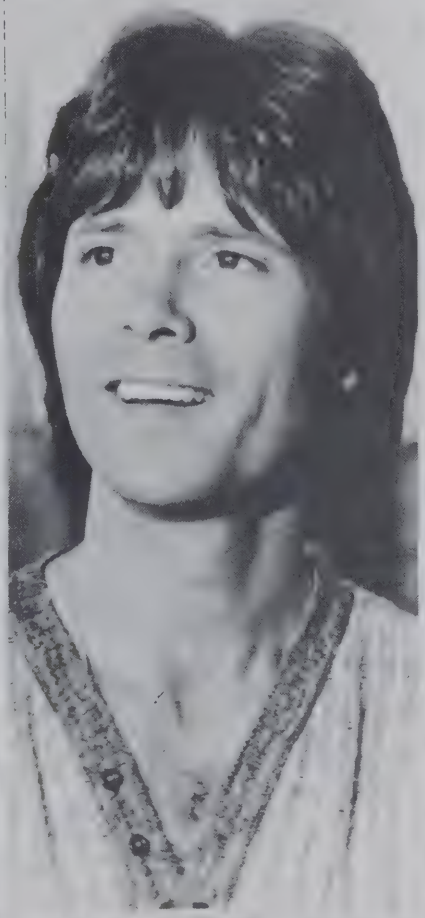


his successful marriage of hot rock and progressive jazz posturing. Beck has this inimitable talent for wrenching the most alien and tempestuous sounds out of his guitar. The man doesn't solo so much as construct indelible guitar melodies at an endless variety of paces and moods. You always know when it's him but you never know what he's going to do next. "Wired" is his second outing sans vocalist and almost the right direction for a performer who need never share the spotlight. The reservation is because of the space alotted to keyboard wiz Jan Hammer. Though Hammer plays with the same inspiration and intensity as Beck, I for one would rather have more guitar. To show that I'm really not dishing Hammer why don't you go out and get his "OH, YEAH?" on NEMPEROR RECORDS. The two discs make for perfect companion pieces.

DERRINGER "DERRINGER" (BLUE SKY) This one is logical since I've always been a diehard fan of themccoyswinterandedgaranddustlongisl-anddrummers et al. Oops, almost forgot to mention Little Rick by name. It seems the kid really needed a band to pull together the promises of his last two solo records. The jolt of this record is similar to the kick of the first few Humble Pie albums ... tight and very, very basic. The inside sleeve has Derringer looking very much like Brian Jones during the 'Between The Buttons' days. Who says visuals don't count?

JEFFERSON STARSHIP "SPITFIRE" (RCA) Marty Balin's voice and couple a love songs alone are worth the price of the album. Too bad we have to put up with the same old disorientated ramblings of Slick and Kantner. Fly solo Marty.

CLIFF RICHARD "I'M NEARLY FAMOUS" (MCA) This guy has been around for a million years but he still looks good. The record is sporodic, often lost in a sea of clashing styles, but when he puts on the fire ("Devil Woman") or deeps into some anglo-soul (ala Robert Palmer in "I Can't Ask For Anymore Than You") he earns his sip from that fountain of youth.



GRAHAM PARKER "HOWLIN WIND" (MERCURY) Rousing get together of ex-pub banders from Ducks Deluxe and Brinzley Swartz commanded by this tough guy Parker who looks like he'd be right at home on the mean streets of East New York in Brooklyn.

THE TROGGS "TROGG TAPES" (PRIVATE STOCK) New lease on life for Reg and the rest of his gang-bangers. That doesn't mean they've changed any of the old 'wild thing' formulas. Lots of panting, penetrating and giggly sexisms. Not since Donovan have seagulls been used so effectively as on 'I'll Buy You an Island'.

"TOOTS AND THE MAYTALS "REGGAE GOT SOUL" (ISLAND) Would have been my favorite reggae lp of the month except in got shut out by U-ROY'S "DREAD IN A BABYLON" (VIRGIN CBS). U-Roy is this crazy Jamaican D.J. who lays down these mesmerizing raps over other groups' musical backings. It's all very slippery and snide with sex taking the place of Rasta-ranting.

ALICE COOPER "GOES TO HELL" (WARNERS) Except for some of the singles, I was never much of an Alice fan but the catchy eclectics of this record cannot be ignored. The Coop and producer Bob Ezrin are the perfect couple in pulling off Alice - in - weirdoland muzak. I couldn't give a care about the concepts running behind the music. Digestible - deviants are getting pretty acceptable so I'd rather see Alice carry the banner rather than offshoots like Kiss. So what if he hangs out with Johnny Carson?

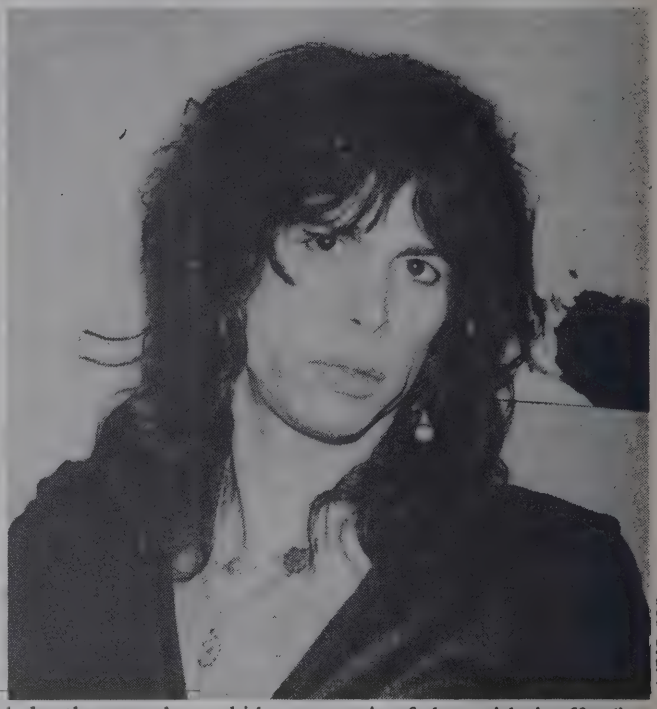
THE RUNAWAYS "THE RUNAWAYS" (MERCURY) Maybe if I tell you how much I love this band lead singer Cherie Currie will come for a moonlight ride with me out by the cargo buildings of Kennedy Airport. "Cherry Bomb": 'I'll give you something to live for ... Have Ya ... Grab Ya ... Til you're sore.' Show me.

ANDY PRATT "RESOLUTION" (NEMPEROR) Pratt is that rare pop-student who could teach his teachers new ways to deal those old tricks. If I had to pick one record as a must-get for the month, this would be it. "That's When Miracles Occur" should saturate the radio waves with its pleasurable hooks and sentiments. Pratt has this pleasing twang on his voice that reeks of substance and longing. The music keeps the production bits in just the right places and offers a new pinnacle in popular music of the seventies. □

ON THE ROAD... WITH ELTON... AND AEROSMITH

by Lisa Robinson

Ron Pownall



Bob Gruen

Steven Tyler leaned over his balcony - overlooking the pool at the Marie Antoinette Hotel - and said "Come on up ... it's good to see you." Several minutes later, the fabulous Elissa (Mrs. Joe) Perry telephoned and said "When do you want to do your interview with Joe?"

My goodness, such professionalism. Richard said it was because they were from Boston, but Joe said later, "Well, I wouldn't come down to your room and knock on your door ... usually I don't like to talk to people, but..."

What surprised me most about Aerosmith was that, for the biggest band in the country (and let's face it, they were this past summer - certainly tops in the American category, no?), they were not totally their image. No punks, no surliness, nothing at all unco-operative. The time I spent on the road with them was easy - they made it fun. Also, they're young ... as Elton said to me, "I think the reason these bands like Aerosmith are so big is because kids want to *identify* with musicians again, don't you? They're tired of all this flaunting of money this superstar bit..."

Steven Tyler managed, in New Orleans, to order a bottle of Dom Perignon and still seem like a kid just getting used to it all.

Joe Perry, when he jammed with David Johansen in that city (and indeed in the several where they performed together) had a glow on his face that was undeniable. Joe may not leave Aerosmith, but don't be surprised if he and David - whom he adores - do a gig together, soon. David, by the way, has written some *great* songs ("Boys High Mambo", "Teenage News", "Cool Metro" and more) ... look for him in your town. The Dolls are back.

Following Aerosmith's show - Steven said "Well, we got our fifty dollars tax free tonight," - everyone stayed up all night in New Orleans. It's that kind of town, and then, there's that all night donut shop. Other incidentals? Joe drinks a bottle of Dom Perignon in the tuning room and onstage when he's in the mood (often he'll switch to Perrier or beer) and Kelly (Bob Kelleher but no one calls him that) - Road Manager Supreme, usually gets the boys onstage with something like "You fuckers ready to rock and roll??"

Steven Tyler said, "Why hasn't Elton come to see us?? Really. He went to a *Kiss* show."

*****

Later that week, in Washington, D.C. I ask E.J. that very question. "Why, I love Aerosmith," he said. "Really, I love their album. We've just never been in the same city at the same time. I'd love to go to one of their shows."

Elton means it. Despite what you may have heard about costumes, posing, flamboyance and the spending of money, this is a man who is down to earth. I swear it. He's a riot, of course, but he is, nonetheless, more modest and unassuming that you might have thought.

He admitted to me that he was 1) getting tired of all that posing and flaunting of money, 2) didn't do much of that himself anymore, and 3) pleased that the kids were getting fed up with ripoffs - (i.e. stadium shows, $30 a ticket for others)...

In Washington, D.C. in the lobby of the ultra-sedate Madison Hotel, girls waited. Not only girls, but full grown ladies clutching Instamatics. There's only one rockstar alive whose influence could span such an age group ... and for sure, it was Elton John. He was due to arrive downstairs any minute, and naturally, the girls were champing at the bit. The security guard cautioned them, "I'm going to have to ask you to wait outside..." but no one went. After a few minutes, the guard managed to get everyone on the curb, and, as a leisure-suited tourist couple came into the hotel the man said to his wife, "Who are they waiting for?" "Elton John," she replied. "Who's he?", asked hubby. "JUST THE BIGGEST THING AROUND!!," she told him, impatiently.

The biggest thing around stood backstage at Largo's Capitol Centre, talking with Bob Woodward ("Final Days", "All The President's Men"). "*We* Haven't had a good sex scandal since the Profumo Affair," Mumbled E.J. Elton praised the book, Woodward said, "Well, there was a final chapter that isn't there..." and Bob went out to join Roger Mudd in the audience.

Elton's show was astonishing, nearly three non-stop hours of energy. Elton striding atop the piano, wrestling with vocalist Cindy Bullens, admitting privately that he missed percussionist Ray Cooper but nonetheless, enjoying his band to the fullest. "I love this band,

Tyler tapes tour talking...

"Elton told me en route back to New York aboard the Starship jet (where he had earlier shrieked, "Will we make it back in time for the Canned Heat gig???," checking his watch). "It allows me to experiment more musically. I never did solos before, and now it changes every night."

He's serious these days; about sports and his involvement with them in England, about his music and his next album (it won't come out until it's perfect, he says), about his new band, and about a more modest lifestyle. Yet, all the while, the humor is there ... you know the British, it's like Monty Python. Especially with mates like David Nutter, John Reid and Mike Hewitson around to crack jokes with.

One week later, three days after the actual Bicentennial we were in Philadelphia. E.J. was to receive the keys to the city; to be more precise, he was to get a plaque from the formidable Mayor Frank Rizzo (and I use the term tongue in cheek) for "Philly Freedom". Elton in turn would present the Mayor with a gold disc for the same. Elton also got a miniature replica of the Liberty Bell, and lots of fans clutching Instamatics mobbed the Mayor's office for the ceremonies. No doubt, the entire event gave the Mayor a much-needed bit of popularity...

Following those same ceremonies, a Daily News photographer asked Elton to "peek around a door, looking as if he was checking whether the coast was clear..." What an *appalling* idea," Elton gasped, refusing to go along with it. "Elton, I really want to meet you," said a security guard. "I make the Mayor's coffee..." "His COFFIN???" shrieked David Nutter, misunderstanding. "What funny *people...*"

In Between the Mayoral ceremonies and the show that night at the Spectrum, the entourage relaxes, watching Japanese sciencefiction at the Sheraton Hotel at the airport. Elton reads reviews from the previous night's show, takes exception to being called "glittering". He reads a particularly dishy story about Rod Stewart and Britt Eklund in the New Musical Express and reacts with pleasure. Sandwiches and Tabs are ordered, one and a half hour later, they arrive.

That night the Spectrum is alive with the buzz of Celebrity. The Jackson Five (three of them anyway) are backstage to greet Elton; they are recording with Gamble and Huff in Philly. Michael wants to know why Elton sells so many records, how old is he *really*, why I am writing - ("Is it things that are bad about the show?," he asks) which hits E.J. does, and he admits yes - he misses Jermaine, misses performing, and he too, gets bored of singing "I Want You Back".

The Jacksons aren't the only bigshots backstage, Elizabeth Taylor has come down from New York with a mini-entourage of three; she'll fly back with us on the Starship. She is wearing a white t-shirt that I cannot read because her pominent chest gets in the way. She also has on white trousers, white shoes, white bag, and *that* diamond. Someone must have told her that to a rock concert, you wear a t-shirt.

Another word about Ms. Taylor. She is one of the strangest looking women I have ever seen; very short, and a tightly packed body. The face, of course, is magnificent, especially *those* eyes and that skin. The face radiates sex.

She and Elton compare their collection of gold lame banana (and carrots and ice cream cone) purses that they wear around their necks. They go into another room to take pix; the photos later reveal that she was trying on his sunglasses. Cute.

Elton, meanwhile, spends more time than all of this with a fan who brought a scrapbook she had made of every clipping of him in the past few years. He did, I swear it.

*****

In Chicago, some days later, Aerosmith are almost stopped from going onstage because of a fire that broke out at Comiskey Park. Jeff Beck played all during the blaze, possibly not knowing that anything was amiss, as black smoke covered the stadium and the sixty thousand plus fans who filled it. Remarkably, no one was hurt, and everyone remained calm. ("Calm?," one veteran observer remarked, "they're all stoned!"). After about twenty minutes, the fire - started by a combination of firecrackers, cigarettes, and the tar in the roof - was put out, and Aerosmith went onstage to a cheering, enthusiastic crowd.

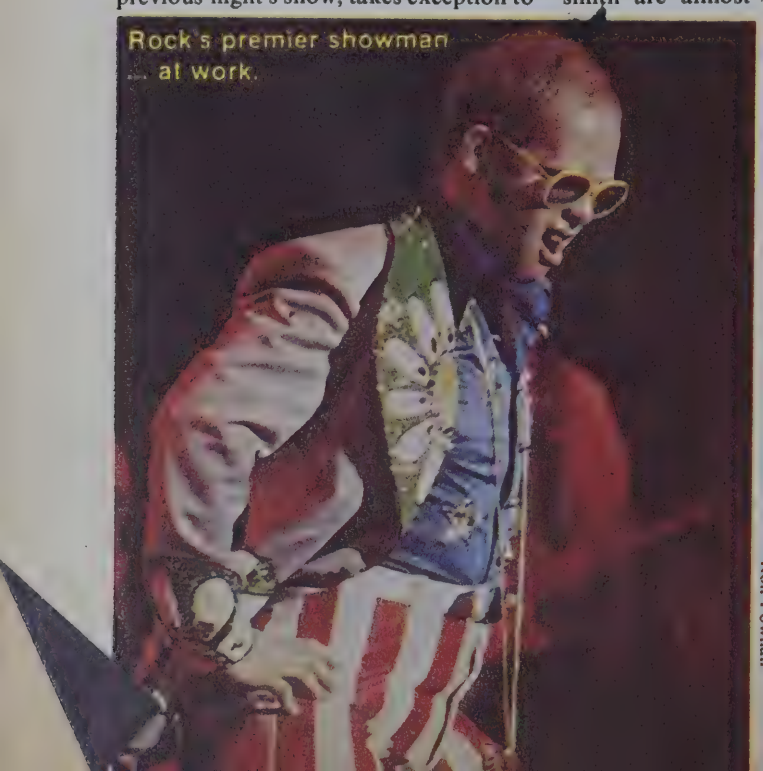
That night Aerosmith hung out in their O'Hare Hyatt House rooms with Derringer's band; Derringer opened the show for Aerosmith lots of times this summer, and they really seemed to enjoy each other's music, as well as company. Rick even used Steven's ramp onstage, and admitted that he loved it. Steven did not seem to be contemplating Rick's style in trousers, however ... (Derringer often wears ripped jeans - with his ass hanging out for "Good luck", revealed wife Liz.)

If it was Sunday, it must be South Bend. Indiana, where *all* the food in the Ramada Inn was frozen, and the waitress seemed surprised that Elissa Perry and I would even ask. Joe tried on a "Get Out of My Way" t-shirt, Steven wore his "I Can't Hear the Monitors" t-shirt, much to the road crew's delight.

After a taco orgy at the Taco Bell, it was back to Chicago and one week off for Aerosmith.

And Elton? In Atlanta, on his way to Chicago. Just another week in the life of your not - so - ordinary rock and rollers. Of all the bands doing business in this Rock Summer, '76, it appeared that Aerosmith and Elton were doing better than most. Stay tuned. □ To be continued.

(Is Lisa Robinson's "Rock Talk" column carried in your local newspaper? Call and ask.)


Rock's premier showman ... at work.

Ron Pownall

Joe Perry onstage with Steven Tyler.

Bob Gruen

Elton, ... and stars and stripes forever...

A STATE OF GRACE

by Joseph Rose

This sexy creature with the big eyes was Grace Slick as she used to look.

The Golden Gate must be one of the most beautiful bridges in the world, and driving across it from San Francisco to Sausalito on a sunny day is an experience to be savored. But this day I couldn't fully concentrate on the beauty of the landscape — the bay beneath, the city behind, the hills ahead — because I was anticipating another experience that might not be so pleasant: the Grace Slick experience.

Last time I had talked to Grace was in a hotel room in the middle of a Jefferson Starship tour, and she had led me a merry verbal dance, with the aid of Paul Kantner, twisting this way and that to elude and confound me. At one point she appeared about to attack the bathroom door with a Japanese fighting sword to illustrate a point. Paul and I prevailed upon her to hold her peace, and the interview ended shortly afterward.

So I was a bit nervous at what I would encounter this time, and as an aide of Grace's and I drove through the picturesque outskirts of Sausalito, I wondered what would greet me at Grace's mansion. Then we drove up a small hill and into a large apartment complex, parked the car and knocked at one of the doors.

Photos by Richard E. Aaron

A woman in a bathrobe came to the door and welcomed us in. It was apparent from the generous amount of skin that showed among the folds that she was wearing nothing else. It was also apparent that she was curved in all the right places, and as I looked closely at her face I recognized it — not from any recent pictures, but from old photos of Jefferson Airplane. This sexy creature with the big eyes was Grace Slick as she used to look. And I was confused.

First of all, what was she doing in a small apartment whose large ground-floor room looked like a hotel room, complete with bed, television, table in the corner and small kitchenette? Where were the luxurious star accommodations? (I later learned that she liked to travel light and travel often and didn't see the need for an elaborate home that she was never around to enjoy.) But even more confusing was her appearance. What had happened to the hefty, nearly sloppy, creature that had been the butt of so many jokes on the last Starship tour? Where were the jowls and the lard?

I was too polite to ask straight out, but I soon heard the possible answer: Grace was off the sauce. "I don't drink anymore," she said. "For about five months now."

She stopped doing a lot of drugs, too, at the same time, and now she pointed proudly to the cup of water she was holding. I asked if that's the strongest stuff she's taking now.

"Well, I have some pretty strong tea now and then," she said, and I breathed a sigh of relief. She was still her old sarcastic self and hadn't turned into a complete Jesus freak yet.

"I don't drink onstage for the last couple tours anyway," she continued. "Just every other night, ha, ha. No, never on stage for about a year, but, uh, any night that's off, we just put everything in there we can possibly get our hands on."

Might her jumping on the wagon have some effect on her wild antics onstage in the future, I asked, and once more I was worried unnecessarily. "No," Grace assured me. "I didn't come off too differently. The only thing I did, if I was really drunk, was sit down and talk to the audience ... and miss a lot of notes. You can sort of sing, but both alcohol and cocaine are abrasive on the throat, so you sing, but high notes are real hard to hit, and usually you flat them. So it's better if you don't stick anything in there except honey and tea.

"I feel better because I don't have any hangovers or anything, but I don't notice being any mellower. I feel like I always have felt. Because I'm not a particularly mellow person. I never have been, so I don't think that's gonna ensue. I mean, if I start shooting heroin, I'd probably be real mellow, but you know I'm not gonna try that."

The most amazing thing about Grace's semi-reform is that she did it not so much for herself as for other people. "The only thing I am trying to change is to not be ojectionable to other people. And I'm objectionable when I'm drunk. It's for people I'm around — and myself as well. It doesn't have anything really to do with the stage, except, like I said, it does help your voice if you don't stick a lot of weird drugs in your throat. But that's not for stage or for being corny. I mean, last time I was in Philadelphia, I wasn't particularly drunk, but I was sort of humping a rabbit onstage.

"I know myself. I talk like a truck driver. I don't know if it's going to stop, but those are strains of my personality that I know. And maybe I'll change it and maybe I won't. I'm not consciously trying to change anything ... But talking like a truck driver, I can say, 'Get me a fucking cup of coffee,' or 'I'm gonna get a fucking cup of coffee.' Now that doesn't bother anybody. But if I say, 'Fuck you!' then that's directed at you. So talking like a truck driver is OK as long as I don't aim it at somebody. When I get drunk, I aim it. If I'm sober, it's just up in the air."

Did some strange California kind of therapy, like est or Esalen or such, bring Grace to her state of grace?

"No, not really," she said. "Because I'm real difficult at doing what other people tell me to do. And if I go into a group and they say, 'We're all gonna sit in a circle and touch each other's brains,' I'd say, 'No, I'm not, 'cause I don't want to do that right now.' If I want to talk to somebody, I talk to somebody. I don't sit around in a circle and put my hands up their nose, or whatever it is. It's not my style.

"'And besides, don't tell me what to do. I *hate* being told what to do.' And I still don't like being told what to do, drunk or sober. So I'm not going in any group where some jerk tells me what to do. 'Cause my life is totally different from yours and from all these little turkeys sitting in a circle. Everybody's life is totally different, and I don't think you can tell one roomful of people how to work it out.

"Now, if you got another kind of personality, somebody who likes to be told what to do, they're gonna come out smelling like a rose out of something like that. Because that's what they want. They want to be told, 'Here's how you fucked up, and here's how you're gonna feel better.' And they'll probably go out of there feeling great, because they want somebody to tell 'em that."

That's all very well, but somebody has to make decisions for the band sometime, for instance in the studio recording an album. Doesn't someone ever tell her what to do then?

"Not very often, and I usually fight it. Which is probably stupid, because I'm not always right. But I generally will say, 'No thanks.' And I usually don't tell other people what to do either, because I don't like it. I find it almost impossible to say to the band, 'Would you mind making it a little quieter in that part.' Even something that mild is really hard for me to do, because I know how much I hate to be told what to do, and it's hard for me to tell other people what to do as well."

Well, we eliminated a desire for self-improvement and any kind of therapy as the reasons for Grace's dry condition, but we still didn't find out what made her decide to be less objectionable. It turned out that the cause was rooted in love, and it had something to do with her breakup with Paul Kantner and her involvement with somebody new. But at this point, in order to keep the band functioning, Grace and Paul were both refusing to discuss details. And it turns out that Grace would accept orders when it's for the good of something she especially values, such as the Jefferson Starship.

"There are things that I was told to call none - of - your - business that are both personal and screwy," she said. "It's really unpleasant, just all twisted around. And nothing can be done about it. It's not a thing where you say, 'Well, you got this problem here and this problem here, so you do that.' There's nothing that can be done right now, so I'm just sort of sitting hanging in the middle of a peculiar situation."

As she showed me to the door and smiled a goodbye, I couldn't help thinking that while worries usually gave me wrinkles and gray hairs, problems sure were becoming to Grace Slick.□

"I feel better because I don't have any hangovers or anything, but I don't notice being any mellower."

They've spent more than $140,000 on this tour to take proper care of the animals...

ZZ TOP
TAKE TEXAS ON THE ROAD

by Jim Girard

You've undoubtedly seen the full page ads that have appeared in every major rock publication in the U.S. I'm talking about the ones that read: "ZZ TOP WORLD TOUR ... Takin' Texas To The People."

It all sounds pretty flash for a trio of lone star boys like Bill Gibbons, Dusty Hill and Frank Beard. How in the hell can three Texas rockers actually "take" Texas to the people? More rock and roll hype, I thought to myself. Then one day I got a call from their publicist asking if I'd like to talk to "the boys." I couldn't see any reason why not. They were, after all, one of the biggest touring acts in the business. They even wore authentic Walter J. Nudie clothes (commonly known as Nudie suits) and were supposed to have real live animals onstage when they played. So, if they'd really turned their stage show into a three ring circus, that should give us something to talk about.

I asked the enthusiastic publicist (who'd spent several gruelling months with the band) to give me a synopsis on their recent activities and to tell me a little about the stage show. Well ... about an hour later, I had just wrapped up my tape containing about 25,000 words of pertinent data on ZZ TOP. Hell, I knew more about the band than they did; I could have done interviews FOR them!

In short, I was overwhelmed to discover that ZZ TOP was carrying the largest mobile stage ever assembled in the history of show business — making an orange crate out of the lotus petal stage used by The Rolling Stones last year. Why ZZ's stage weighs 35 tons (to The Stones' mere 10 tons) and was 63 ft. wide x 48 ft. deep. From tip to tip, the stage was a total of 143 feet. There were two giant color projection screens, surprise gates where the animals (including a longhorn steer, a black buffalo, buzzards and rattlesnakes) appear, a three-dimensional Texas landscape backdrop, a sound system with 260 speakers and a center stage platform that is built in the shape of the shape of the state of ... you guessed it: Texas!

They've insured the whole outfit for $10 million dollars — what else for the closest thing to Buffalo Bill's Wild West Show that America will get to see in this Bicentennial year.

One more thing before we delve into the grizzle; they're spending over $140,000 on this tour to take proper care of the animals (this includes a special gooseneck stock van, a refrigerator with

 Photos by Lee & Lesser

medicine, a professional expert in Animal Husbandry named Ralph Fischer and a veterinarian on call in each city). Anyone who takes that much care of business is not to be messed with. And if that weren't enough, their bodyguard chief is a hoss named Jim Lander; Jim's a former FBI security man.

By the time I got on the phone with Bill, Dusty and Frank, I felt like I was already working for them.

*****

In four albums (ZZ TOP'S FIRST ALBUM, RIO GRANDE MUD, TRES HOMBRES and FANDANGO!) ZZ Top have become legends amongst their growing cult. They've gone from being a plaid shirted boogie act that played its music and jammed onstage for as long as a half-hour on any given number to one of the tightest stage acts and professional entertainment commodities in rock and roll. Their single success with "LaGrange" brought them to still more people; their boogie is becoming gospel.

Lead guitarist Bill Gibbons explains: "I'm discovering that people have really picked up our country-blues music. Our success has made me step aside and think ... Wow. It means so much, yet I think that the openness and frontier like atmosphere of Texas is really what people dig. We're part of that.

"Right now our stage show is so complex; none of us really understand how complex it really all is. I came out there onstage one night and saw them damn rattlesnakes. I thought how I'd been dodging them things all my life and now there's one on our stage. Anyway, it sure is a hell of a lot of fun to get out there onstage and pick every night."

Although most critics might disagree that ZZ Top actually could be termed "pickers," Gibbons' terminology comes from his rural background. Most all the guitarists he knew played country. They picked. When ZZ Top began lighting up stadiums with their thunder and lightning boogie, a lot of critics had to re-evaluate what the word "pickin" actually meant.

In a sense, ZZ Top brought "Texas to the people" a long time ago. Their very success displays more positive vibes for the lone star state than Johnny Winter, Janis Joplin, Doug Sahm, Willie Nelson or anyone else. ZZ were the first group from Texas to really give Texans something to be proud of. As Billy points out, being from Texas wasn't always something to brag about.

"I would say within the last five years, kids are finally proud to say they are from Texas. Up until then it was a real liability to say you came from there. There was a stigma about it if you were a musician, like you had to play country music; some of the finest jazz musicians came from Texas, but you'd never know it.

"The three of us were so damn sick of country music for a while that we got — well, we play country music in private sometimes. Country is still the same as it was; it's just got a few more carburators in it now, a little more energetic."

Part of ZZ Top's technique to change the face of the Texas image was to incorporate Nudie suits into their act. Resplendent in traditional country performers attire (complete with 10 gallon hats), ZZ take to the stage and growl and grope to gutsy blues-rock; they enjoy the parody. According to Billy, Nudie suits were a part of his upbringing." It wasn't unusual for me to see a hundred or so Nudie suits, on men or women, when I went to the Rodeo. This was when I was real young, in the 50's. Nudie suits were real popular in Texas during the 50's. Walter Nudie himself used to check into a fancy hotel in Houston when the Rodeo would come each year; all he'd do is take orders," Bill recalls.

"Nudie made himself a fortune there each year," he continues. "The 30's and 40's were the big oil boom in Texas and it took about 10-20 years to amass these wild fortunes and in the 50's Texas was left with an era of spending and glorious blossoming of all these fortunes. People had money to spend."

Another area of endeavor that ZZ Top is unique in is that of songwriting. So, okay, their music isn't progressive or trippy. However, their lyrics are among the most fascinating; that is, if you can make

(continued on page 65)

In only four albums, ZZ Top have become legends amongst their growing cult...

THE HIT PARADER INTERVIEW

by Lisa Robinson

"I'm like everybody else ... I'm real pissed off on a Tuesday morning sometimes, and give everyone a hard time."

Ringo greeted me in the doorway of his rambling house; it's one high in the Hollywood hills. Dressed casually, L.A. style (that means bathing suit accompanied by neck chains, one gold and diamond earring, and his collection of rings), Ringo was tanned. Healthy. And has the bluest eyes I've seen in a long time.

His living room is filled with records, Gene Autrey collectibles, and Beatle relics. Including a large black and white photo of the graffiti - laden door at the now defunct Apple Records' Saville Row offices ... soon to be seen on the album cover of Ringo's "Rotogravure". The playroom, where we talked, contains a large set of drums. There's even a towel stuffed inside one of them, proof that they've been used.

* * *

HP: How long have you been in this house?

Ringo: This is our second year to have this house. I live here for about six months of the year, but not in one stretch. A month here, a month abroad. I leave here this week to go to Europe, I'm taking the Concorde.

HP: I've wanted to do that, but I've heard that it's so crowded...

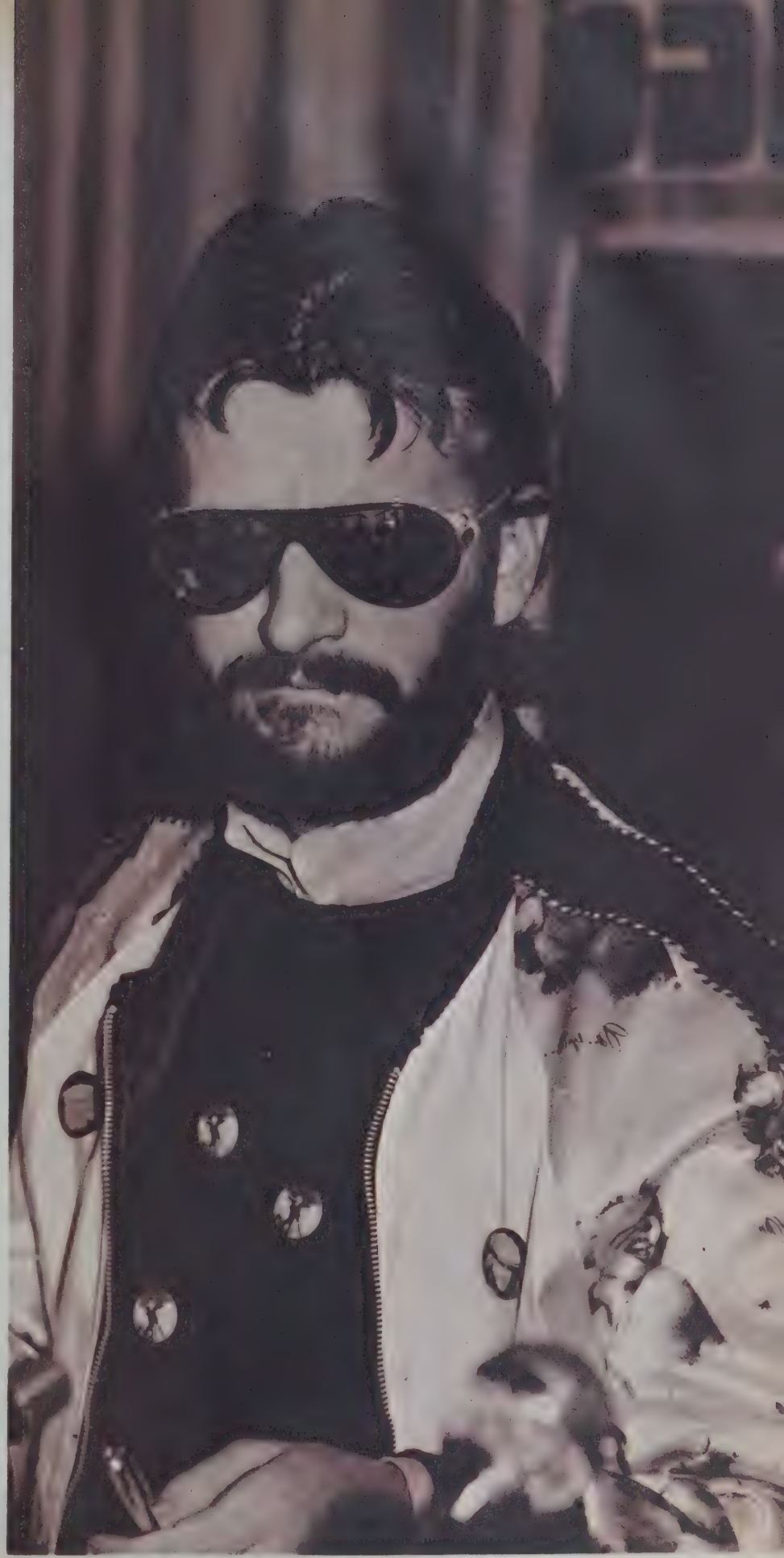
Ringo: The thing is, for three and a half hours, I don't *mind* being crowded...

HP: Tell me a little about how you got together with Arif, and the way this album came about...

Ringo: Well, it started last year, when I was going to record. In July, with Richard (Perry), and then that went out the window ... and I was getting into new contracts, leaving Capitol. And since I had fulfilled my obligations with them, I figured why not wait and do the next album with a new contract. Then we eventually signed with Atlantic for here and Canada, and Polydor for the rest of the world. There were all these rumors that we'd signed with ABC or something, but it wasn't true. Anyway — Polydor is good in Europe ... not very good here ... So since we tried another label, we thought we'd try another producer. Richard was busy, and it just didn't work out - didn't feel that we could get it all in, so then I decided to look for someone else. Timewise, the situation with Richard at that time didn't feel right.

Since I was on Atlantic, it was suggested to me to work with Arif, because he's like the house producer. and since he'd just won the Grammy, I figured *great*..And then what he did, which was so great, since we'd never met, he flew to London for a day. We sat in a room to say hello, just to see if we could do that together. And at the end I said, 'well I'd still like you to do it', and he said 'well, I'd still like to do it, too.' Then - I said I want to do it in Los Angeles, and he said, 'oh'. As a matter of fact his exact words were 'oh, dear'. Because he likes New York or Miami. But I knew everyone here, the players ... However, for the next one, I'll go anywhere he wants. I'm totally secure with him, I'd go to Nebraska, if necessary.

And we had a great time doing the album, it was very fast. Three weeks, that's fast, right? All the backing tracks,



"After we broke up, I wasn't writing much, and I just felt lost. I didn't really just SIT in my garden for a whole year ... in the rain and the snow ... but I wasn't doing anything musically."

Richard Creame

"I thought when we broke up, I had to do SOMETHING. I couldn't just go and live with John ... That's what I'm going to do if it all falls apart ... I know there are alot of singers out there who can sing me off the edge of the world, but I've got a personality voice. The minute you hear it, you know it's me."

and we did four that we're not using. All my vocals, alot of the vocal overdubs, and it was great when we were working. We had Jesse Ed Davis, Danny Kootch, ... we even had Dr. John on guitar on one track, which was great because he doesn't play guitar that often. He played piano, so did Van Dyke Parks, Melissa Manchester, John Jarvis, those were the pianists ... Oh - Peter Frampton and Eric Clapton on guitar as well. I forgot about those two ... Frampton came in just for a visit. But on my sessions, if you visit, you're on. I have a party atmosphere if we're working well, if it's not going too well, we send everyone out to the playroom. But if it's really working well, and we're getting the job done, we can all sit around and drink, and really have a good time.

John (Lennon) played on his track - "You Got Me Cooking" - and Eric (Clapton) came down to play on his track. Then the other night, who came to town but Paul and Linda. Just as we were finishing. We went to dinner ... and I got them on a track. It makes it more of a fun thing, and it's nice to have the people who wrote the song do it with you.

HP: How did you happen to get the songs from John, Paul and George?

Ringo: Well, Paul asked to write a song. John I asked to write a song, and he worked on it and worked on it - and came up with "You Got Me Cooking" - because you know, he's really into that now — cooking. George - I asked to write one. But there's an old one of his that was never released by anybody. I always loved it, and I was on the first session it was ever done on. So in the end I asked him if instead of writing one could I have that old one. He said fine, it saved him a job. It's called "I'll Still Love You". Big Ballady thing.

HP: Did you write anything?

Ringo: Yes. I wrote a country number, with Vinnie Poncia. We wrote another one which we didn't use. and that's a drag when you have to throw one of your own away ... sorry, just didn't work ... Nancy (Andrews) and I wrote one in Mexico, and I put a mariachi band on it. Just a mariachi band - from a restaurant - and me. No other players. I played maracas. It's great - Mexican and Spanish words...

HP: How'd you find the mariachi band?

Ringo: Well Tina Firestone and Chris O'Dell formed Brains, Unltd. in LA, and Tina looked around all these Mexican restaurants. She found one that Nilsson told us about, a band who stamped the rhythm when they played, so I thought get me *them*. So she got me them, but their manager in Mexico didn't want them to do it. So thank you very much, he didn't want them on my record. So we found this other band who were sensational, I was very pleased with them. They don't actually dance while they play, but they're great players.

And it was great because they came in and were nervous, I don't think they'd ever been to a recording session in their lives. There were two trumpets, three violins, and a gitaron, two guitars ... So I walk in with my mirror shades on, real paranoic shades. And they're all tuning up, and I'm wandering off, no one says hello or anything. Then I take me glasses off, and all of a sudden — HEY ... ONE OF THE BOTTLES, HEY!! ... DE BETTLES ... BINGA - LOO!!! PAPPA - LAY ... ONE - A - DA - BODDLES... Only one of them spoke English and there was all this Mexican RA - RA - RA - ROW ... and I just fell on the floor.

But then we got the track, they really went right into it, they were excited and we got a great track. But first ten minutes, not a mention. Took me shades off, and they all went crazed. And of course, the only one who could speak English said, 'why you break up?' Most people say 'when are you getting back together?', but he said, 'why you break up?'. I just said 'oh, because we'd had enough'. It was a great night.

HP: We were talking about Peter Frampton, and he's had a phenomenal success. No one begrudges him that. And in a way, it's the same with you. I've never heard anyone bad mouth you ... You have alot of friends who are musicians, and they all play on your albums, and I've never heard anyone say anything bitchy about you.

Ringo: Well, that's because I'm too nice. Or they only see me on a nice day. I'm like anybody else, I'm really pissed off on Tuesday morning sometimes. And give everyone a hard time.

HP: But you've managed to sort of keep a certain musical community together...

Ringo: Yeah, I know. I always feel lucky, and I don't know why it happens to me half the time. There isn't a player I know or I've heard of who I don't feel I could call and they'd come and play for me, for whatever reason they want to do it. I feel lucky, because there are alot of people who would call me and I wouldn't play for them. There are alot I would play for, and alot I do. But I think I get more weight than I give out.

HP: How does this album differ from your other albums? Actually, I think each of your albums differ from the one before...

Ringo: Well, so do I, you see, but very few other people do. What's different about this — well, I call "Sentimental Journey" a special album, "Beaucoups de Blues" also was a special album, so I really call the "Ringo" album the first album, and "Goodnight Vienna" the second album. But now we're going into another phase, so I call this either the third album, or again, the first album. It's got to be different in some way because of Arif. I mean I'm on it whatever happens. The tracks are different on this one. It's still basic rock and roll pop I do. It's either slow or it's fast, or it's medium. Apart from the one with the mariachi band. And I always do a country one, because I love that.

HP: Yes, I notice all the Gene Autrey stuff around the house...

Ringo: Well, he's my hero ... but since I said that, people have been getting me gear. Oh - here's another poster of Gene. Well, thanks alot ... So he's all over the place, because he was my first musical experience, as a kid. I remember getting

"Gene Autrey was my first musical experience as a kid ... I remember getting shivers up me back when he sang 'South of the Border'."

Andy Kent

shivers up me back when he sang "South of the Border".

HP: Where did you hear him?

Ringo: In the cinema, in Liverpool. He had three Mexican guys behind him singing, "Ay - yi - yi - yi" ... and he had his guitar. It was Elvis - I mean when I was eight, it was as big as Elvis. It knocked me out. I bought all his albums, and I still like them. But that's why I have alot of his stuff here - because I just happen to *mention* it and alot of friends go mad and buy you all this stuff..

HP: You said you like to do rock and roll pop ... Do you ever have a desire to do anything else, a rock opera ... ha ... ha ...

Ringo: Well, no. What I really like to do is find fifteen tunes, to do, and have ten of them be Number One singles. Or top five. Because I love singles, still. On the other two we had at least two Number Ones, and one top five single, and on this one I think we've got the same. That's what I mean. I don't have no ... theme situation going on, maybe that'll come later, I don't know.

HP: Why did you do "Sentimental Journey"?

Ringo: Well I did that because when we had just broken up, and I wasn't writing that much, I felt lost. A bit lost at the time. I had to think of something to do. So I thought that all the songs I had heard on coach trips and parties as a kid with your mother and dad, those were the first songs I'd heard. Johnny Ray, after Gene, was my first hero, because I'm thirty - five folks, not a teeny. So I thought I'd do all those songs, those standards. I like them, and your mother would like them. So it gets me moving. The motivation to get me off my ass.

HP: Were you really that lost? I know you've said you sat in your garden for a year and cried...

Ringo: Well I didn't know what to do. I mean I didn't literally sit in the garden for a whole year, during the rain and the snow, just sittin' in the garden. I mean I got drunk and went to parties and had a good time. But I didn't actually work - in the studio, or do anything musically, for so long. I could afford to sit there, and it's not really a long time to sit there ... It's been a year since I've worked the last time, but no one now thinks that's a traumatic experience. I just wondered what to do. Then I wouldn't wonder, I wouldn't bother thinking about it. But then I got down to thinking, I've got to do *something.*

Can't just go and live with John ... That's what I'm going to do if it all falls apart. So I phoned George Martin and figured I would do that album, and we thought we'd have each track arranged by someone else. So that's how that album came about. After I did that album I flew to Vegas, and they were going to give me that big room at the International, to perform in ... But then I thought, no, this isn't me, not all the way. So I backed out of that.

HP: What about the "Beaucoups de Blues" LP?

Ringo: Well, I'd met Pete Drake when I

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PETER FRAMPTON at long last fame

In the eight years since Peter Frampton (then a member of The Herd) was the Face of 1968, he's come a long way.

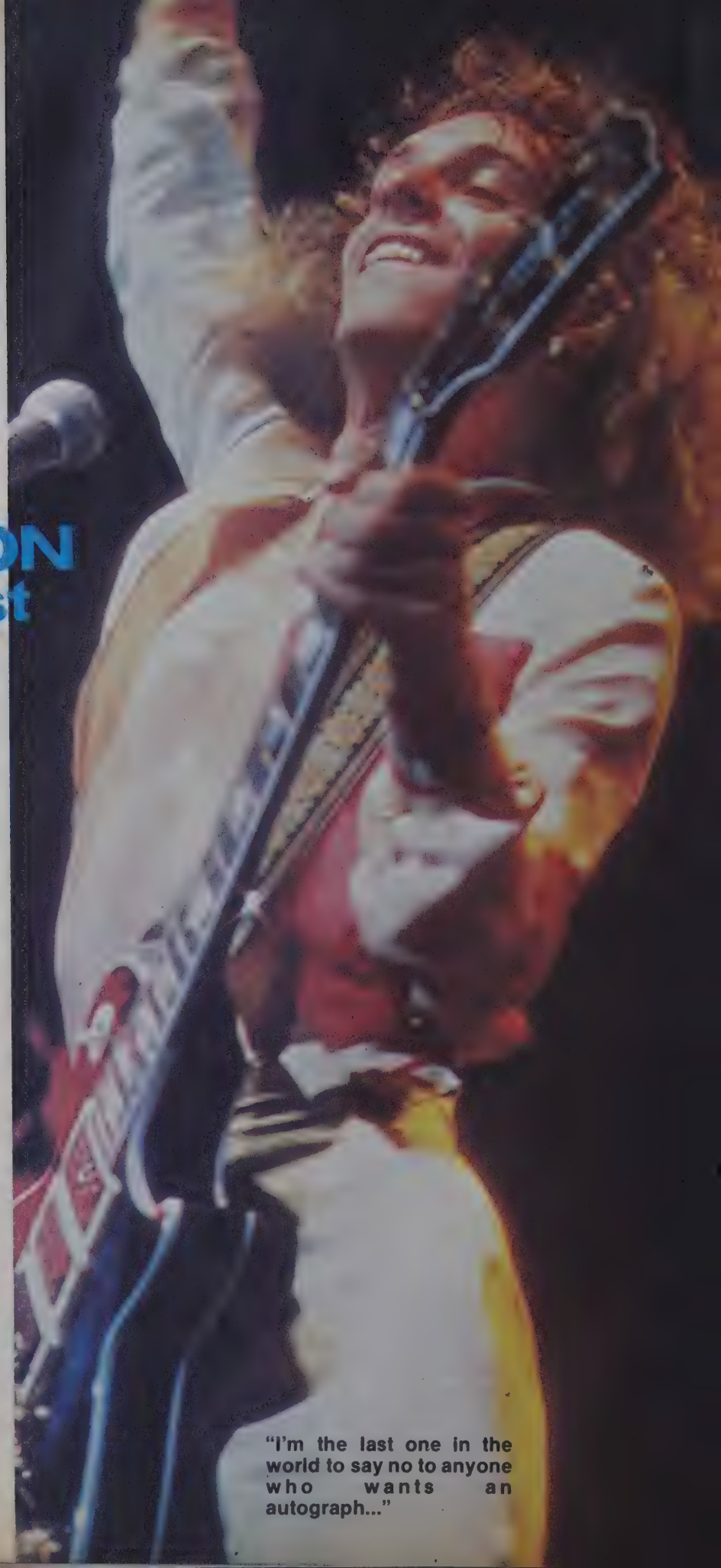
The live LP will sell three million by the end of this summer, according to Peter, and he's been told by his record company president Jerry Moss that it could be another "Tapestry". (That Carole King album has sold over 17 million and been on the *Billboard* charts for over 250 weeks.) Peter modestly said that he mustn't expect to have another one quite so big, it happens once in a lifetime.

But what has happened to Peter that he can count on is commanding a sizable audience for the future. And possibly, not having to hustle quite so hard.

"What was great this summer," Peter said recently during a week-long rest, "was doing two gigs, and knowing that you only had two gigs to do that month. It was so fresh. I really enjoyed it. I always think that even if we have a bad night with the sound, if you're on tour every single night, the audiences really aren't getting the best that you can do."

"Because we are tired, because it is like clockwork, and it's a real luxury to be able to do just weekends during the summer. It makes it very fresh."

"But I'll never take it too easy," Peter emphasized. "I think I've proved that by working the way I have for the past four years. Maybe in a couple of years time I will be able to take more than a month off to be human again ... to recharge the batteries."



"I'm the last one in the world to say no to anyone who wants an autograph..."

 Photos by Neal Preston

"Of course this album made it possible. And very few artists have an album like this in their whole careers. I can't think of trying to top it, so I'm just going to go in and do what comes naturally to me. Write songs and record them."

"The most important thing now is to get back into the studio and do some tracks. I mentioned once that I wanted to record at Motown, and I'd like to set that straight. I don't think it is possible, I never got an okay out of them, and some people have been blowing it all out of proportions."

As for Peter's reputation, he's one of the few in the music business who is beloved by everyone. There's rarely a soul who begrudges Frampton his success. Why? "I don't know," Peter said thoughtfully. "Perhaps it's just a combination of keeping the name going, great management, really good handling of my career. And then again, maybe I am a nice person," he laughed. "I'm so surprised that I haven't been knocked yet," he continued. "Because you see people make it, and then after awhile..."

"Perhaps when the next album comes out, I'll know. It's gotten to the point where there is no strain on me for the next album though - because this album is so big that it doesn't even relate to it. It's too big to affect me, so there's no pressure."

"I am writing for the album now, and I would imagine that we would start doing the tracks the last few weeks of August, beginning of September. Once the tracks are done - which should take two weeks - we'll go back out on the road. Then I can go in during the week and do the guitar overdubs, whatever, backing singing, if I use brass or strings. We could do it during the week."

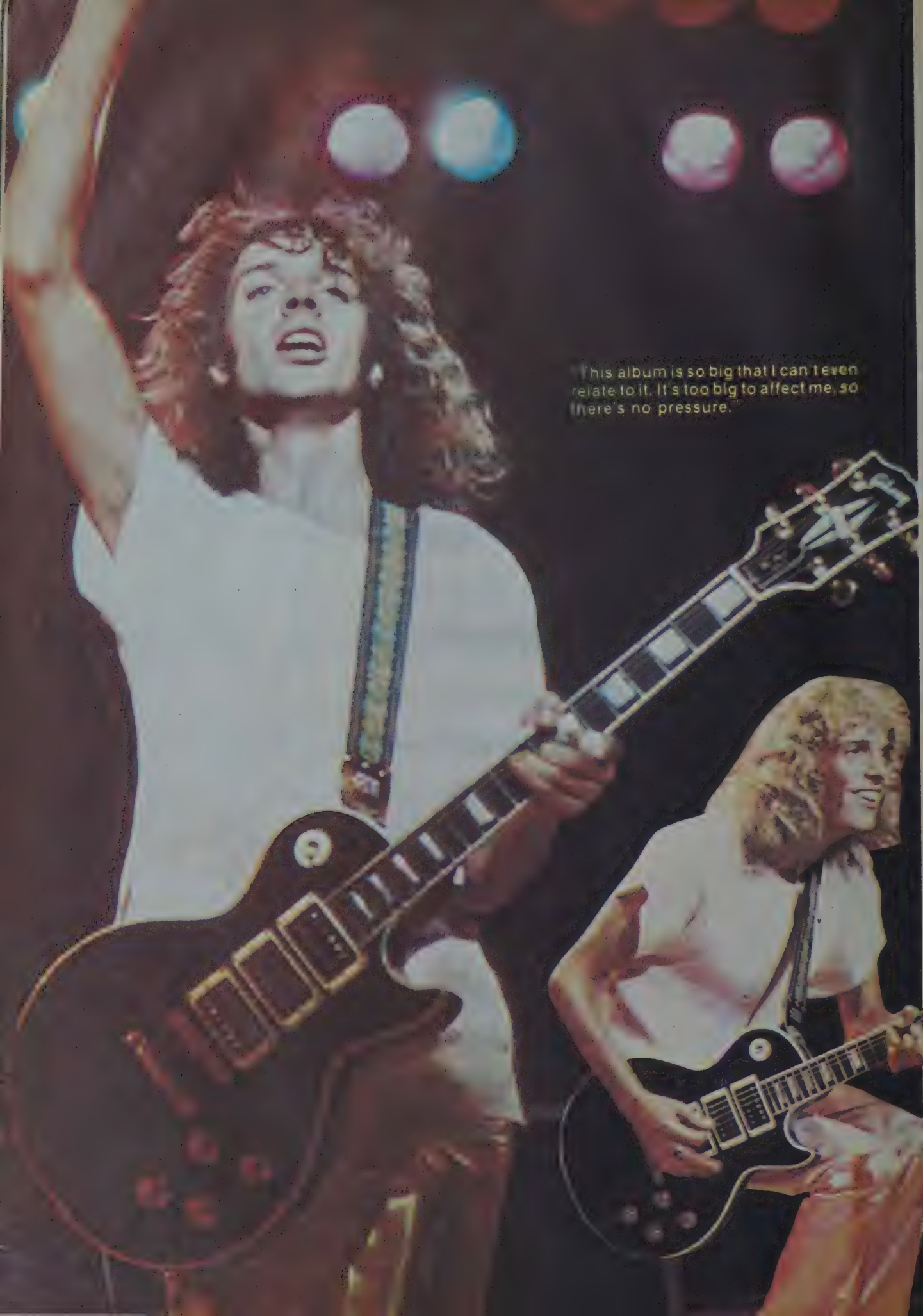
"I haven't decided yet where I'll record, maybe on location with a mobile truck, and then mix it somewhere at Electric Lady."

One of the things Peter is looking forward to is performing in England again. "I miss the people there, but I've got a home and a lady here. I can't afford to really miss England, because I'd be a nervous wreck. I feel sorry for England inasmuch as so many people are leaving. I left for completely different reasons - not for bread - but because I wanted to come and live over here for a bit. It is sad, but with that tax thing, I can't blame anybody for leaving."

"I can't wait to play there again though. It's been three years, and that's the most exciting thing - for your own country to pick up on you and want to see you in concert."

Peter counts among his fans those mad, sort of Anglophiles who know every obscure record he's recorded in the past eight years. "Usually they're the ones who, if they come up with the scrapbooks from 1966, I enjoy meeting the most. They've obviously tried, quite often, to get an autograph - or to talk to me. And now they probably think their chances are slimmer. I met a girl over the weekend who bought a guitar from someone that I had touched. She paid something like four hundred dollars for it, something

"It was a real luxury to be able to do just weekends this summer..."


"This album is so big that I can't even relate to it. It's too big to affect me, so there's no pressure."

Neil Preston

like that. She was really ripped off. And that kind of thing. Well I can't believe people would *do* that. But they do, and I guess those are the people who I have to thank for where I am."

"Once in awhile I get to talk to the fans. Now it's getting to the point where I have to say 'no' to going to public places, where before I would easily go. If you happen to run into one individual by chance, you can't say no to talking to them, or giving an autograph. You know - in a hotel lobby where there are close to two hundred and fifty people milling about with bits of paper, if I said yes to one of them, I'm going to be there all day. It's that mob hysteria thing."

"I prefer that people don't come up to me when I'm eating," Peter laughed, "but then again if it's an individual who just comes up to you and says hello, and you don't expect it, it's cool. When there's all those people at a gig, though, and I'm expected there and there's anticipation, and people waiting outside the hotel ... well, you have to avoid that. Unfortunately. But someone could get hurt. It's not fair on them, and in the long run it's not fair on me."

"But I'm the last one in the world to say no to anyone who wants an autograph."

Peter played on Ringo Starr's LP after hanging out for a few days in LA: "He phoned me up and said to come down, and I didn't think it was to play. All those people were there, Arif Mardin, and Keltner ... and I was listening to him put a vocal on something, and when he finished he said - 'okay, now it's your turn'. So they played me a track that sounded really good, and I went out and did the guitar solo."

"He was really, really pleased. And I had a good time when I was there, he's a lovely soul. He came to see me play at the Shrine in L.A. on my birthday, and it was a lovely surprise."

Peter Frampton seems able to accept the fact that his album and his popularity has reached its current peak; yet there still is an element of wide-eyed surprise about the success. When asked, he said that the album had been to the Number One spot three times, and why? "I don't know," he said. "And when it went back the last time, I wasn't even on the road. I don't know why for sure — it's a combination of so many things. And it's probably better that I don't know why — it's more exciting." □Lisa Robinson

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HIDEAWAY

(As recorded by John Sebastian)

JOHN SEBASTIAN

Watchin' from a basement window
people's feet goin' by
Hidin' away my fav'rite buddy and I
People walkin' by outside don't even know we're around
But we're livin' in our own little piece of this world
In a club house underground, hideaway.

Come on along and hideaway
Hideaway in our own little hideaway
Meeting there to camp and talk about a romance or two
This is the place I'll meet you here after school.

Then I can ask a secret question I been wantin' to know
And you can hideaway until you're ready to let your feelin's show
Hideaway, come on along and hideaway
Hideaway in our own little hideaway.

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WAITING AT THE BUS STOP

(As recorded by The KayGees)

RONALD BELL
THE KAYGEES

Standing side by side ready to catch that ride
Bus stop, bus stop
When that bus pulls in late you will surely miss your date
Bus stop, bus stop waiting at the bus stop
Bus stop, waiting at the bus stop, bus stop
Waiting at the bus stop.

Hope that bus comes soon, gotta be there by noon
Bus stop, bus stop
Next time I'll know the bus moves too slow
Bus stop, bus stop, waiting at the bus stop
Bus stop, waiting at the bus stop, bus stop
Waiting at the bus stop.

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FUNNY HOW TIME SLIPS AWAY

(As recorded by Dorothy Moore)

WILLIE NELSON

Well, hello, there, my it's been a long, long time
"How'm I doin'?"
Oh, I guess that I'm doin' fine
It's been so long now and it seems that it was only yesterday
Gee ain't it funny how time slips away.

How's your new love, I hope that she's doin' fine
Heard you told her that you'd love her till the end of time
Now, that's the same thing that you told me
Seems like just the other day
Gee ain't it funny how time slips away.

Gotta go now, guess I'll see you around
Don't know when tho', never know when I'll be back in town
But remember what I tell you, that in time you're gonna pay
And it's surprising how time slips away.

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DON'T GO BREAKING MY HEART

(As recorded by Elton John and Kiki Dee)

CARTE BLANCHE
ANN ORSON

(Boy)
Don't go breaking my heart
(Girl)
I couldn't if I tried
(Boy)
Oh, honey if I get restless
(Girl)
Baby you're not that kind
(Boy)
Don't go breaking my heart
(Girl)
You take the weight off of me
(Boy)
O honey when you knock on my door
(Girl)
Ooo I gave you my key.
(Together)
Oo oo nobody knows it
(Boy)
But when I was down
(Girl)
I was your clown
(Together)
Oo oo nobody knows it
Nobody knows it.
(Boy)
Right from the start
(Girl)
I gave you my heart
Oh, oh I gave you my heart
(Boy)
So, don't go breaking my heart
(Girl)
I won't go breaking your heart
(Together)
Don't go breaking my heart.

(Boy)
And nobody told us
(Girl)
'Cause nobody showed us
(Boy)
And now it's up to us babe
(Girl)
Oh, I think we can make it
(Boy)
So don't misunderstand me
(Girl)
You put the light in my life
(Boy)
Oh you put the spark to the flame
(Girl)
I've got your heart in my sights.
(Together)
Oo oo nobody knows it
(Boy)
But when I was down
(Girl)
I was your clown
(Together)
Oo oo nobody knows it
Nobody knows it.
(Together)
Don't go breaking my
Don't go breaking my
Don't go breaking my heart
(Girl)
I won't go breaking your heart.

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I AIN'T GOOD FOR NOTHING

(As recorded by Luther Ingram)

JOHNNY BAYLOR

I tried being a lawyer, I lost all my cases
I tried being a doctor, I lost all my patients
Tried being a scholar, I just did very bad
I tried being a banker, I lost ev'ry dime I had
And all the things that I could ever do
They're all not worth the part of me that's you.
I ain't good for nothing but love
Oh baby, baby ain't good for nothing
But loving you
I've had a life, a thousand things to face
Been in and out the barrel it'd be in my place
But everywhere I went you know I couldn't stay long
'Cause every thing I do just seems to come out wrong
But whatever I say so help me it's the truth
Girl, you're givin' me a lifetime opportunity
I ain't good for nothing but love
Oh baby, baby ain't good for nothing but loving you.
I'm a jack of all trades, and master of none
I thought success for me girl, would never come
But now I found the changes in everything that I do
Because all my life can make no sense
But loving you, girl I wanna say
You've got to meet me girl
You're giving me a lifetime opportunity,
I ain't good for nothing but love,
Oh baby, baby ain't good for nothing but loving you.

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SPRINGTIME MAMA

(As recorded by Henry Gross)

HENRY GROSS

Springtime mama, be my lady
Let me know that I've been lazy
Flash your smile that gets me crazy
Like the fullest shinin' moon.

Springtime mama, pull me over
To the roadside beds of clover
Hold me down and take me over
Till that feeling's back again.

Wanna have a sip of moonshine
Wanna sing a long on a song or two
Said, I wanna make it for the old times
Wanna hold your hand and dance the whole night through.

Wanna hear about your springtime mama
Said, yeah, want a springtime mama
Talkin' 'bout, talkin' 'bout springtime mama, yeah
Said, want a springtime mama.

Springtime mama, I've been rollin'
With the flow of cold winds blowin'
Always hopin' never knowin'
If I'd get with you again.

Springtime mama, be my lady
Let me know that I've been lazy
Flash your smile that gets me crazy
Like the fullest shinin' moon.

Wanna hear about your springtime mama
Said, yeah, want a springtime mama
Talkin' 'bout a, talkin' 'bout a springtime mama
Yeah, want a springtime mama
Talkin' 'bout, talkin' 'bout a springtime mama
Said, yeah, want a springtime mama.

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I'D REALLY LOVE TO SEE YOU TONIGHT

(As recorded by England Dan & John Ford Coley)

PARKER McGEE

Hello, yeah, it's been awhile
Not much, how 'bout you?
I'm not sure why I called,
I guess I really just wanted to talk to you
And I was thinkin' maybe later on
We could get together for a while
It's been such a long time and
I really do miss your smile
I'm not talkin' 'bout movin' in
And I don't wanna change your life
But there's a warm wind blowin' the stars around
And I'd really love to see you tonight.
We could go walkin' through a windy park
Take a drive along the beach or stay at home and watch TV
You see it really doesn't matter much to me
I'm not talkin' 'bout movin' in
And I don't wanna change your life
But there's a warm wind blowin' the stars around
And I'd really love to see you tonight,
I won't ask for promises so you don't have to lie
We've both played that game before
Say I love you, then say goodbye.

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WAKE UP SUSAN

(As recorded by Spinners)

S. MARSHALL
T. BELL

I can't stand to wait a minute longer
There must be some way to let you know
My love is ready
My heart is beating fast
I'm growin' weaker and I don't know how long I can last.

Wake up Susan
Don't cha know what you're missin'
I'm right here
Wake up Susan
Don't cha know what you're missin'
I'm right here, I'm right here, I'm right here.

I've been standing here since early mornin'
Tossin' pebbles at your window pane
I'm tryin' to wake up 'cause I'm so all alone
I've got to see you and I won't believe that you're not home.

I can't wait to put my arms around you
Only if it's for a little while
My body's achin' I want you oh so bad
Why can't you hear me
If you just wake up I'd be so glad.

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HARD TIMES S.O.S.

(As recorded by Tommy Tate)

JOHNNY BAYLOR
TOMMY TATE

What it is, what it's gonna be now
It's all I hear ev'ry day
Same thing, same conversation
They preach about
But you're try'n to say
H.T. S.O.S., that's all it is anyway.

Hard times, same old stuff tonight
Don't bother me just go away
I don't need you
Real bad, leaving in the same life,
Well I feel let's touch a lady
Lord it's me that's got his time
When you go and fantasy
I'm nearly crazy baby
H.T. S.O.S. that's all it is anyway.
Hard times same old stuff tonight
Don't bother me just go away.

Go to church, Brother Leroy
Got a brand new line
Same luck, same collection plate
Same like that, all the time.
H.T. S.O.S. that's all it is anyway
Hard times same old stuff tonight
Don't bother me just go away.

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TAKIN' IT TO THE STREETS

(As recorded by the Doobie Brothers)

MICHAEL McDONALD

You don't know me, but I'm your brother
I was raised here in this living hell
You don't know my kind in your world
Fairly soon the time will tell.

You, telling me the things you're gonna do for me
I ain't blind and I don't like what I think I see
Takin' it to the streets, takin' it to the streets
Takin' it to the streets, takin' it to the streets.

Take this message to my brother
You will find him ev'rywhere
Wherever people live together
Tied in poverty's despair.

You, telling me the things you're gonna do for me
I ain't blind and I don't like what I think I see
Takin' it to the streets, takin' it to the streets
Takin' it to the streets, takin' it to the streets.

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HELL CAT

(As recorded by Bellamy Brothers)

DAVID BELLAMY

Hey there lonely girls if you've been too long at home
And your mind is on the brink of vertigo?
And your old man he's so spaced out he don't know what to do, or where to go
You gotta get him up you gotta let that sucker know that your top has just erupted

You gotta get him out, you gotta get him on the go
Even if you threaten to bust him

Ooh, ooh you got a little hell cat in you and you've got to say what you got to say
Ooh, ooh you got a little hell cat in you and you're gonna get your way
Now if you're miser'ble and you're sittin' in a dream that your feet are somewhere else a dancin'

You gotta let 'em go to that night club way downtown
Where the boys are always so handsome

Treat him bad like you know you should
And pretty soon he's gonna treat you good
You'll be dining out with kings and queens
And he's never ever gonna treat you mean. No!

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ONE LOVE IN MY LIFETIME

(As recorded by Diana Ross)

TERRI McFADDIN
LAWRENCE BROWN
LEONARD PERRY

From rags to riches here I stand
Shaped and molded by your loving hand
With faith and trust unshaken you lead me all the way
Through years of joy and tears I'm standing here to say you're that one love in my lifetime
And if I search this whole wide world I know I'll never find a love that's stronger than an oak tree
That will be standing in the sun when my life is done, yeah.

A care-free girl I couldn't see all the future plans darlin' you made for me
You placed the whole world at my feet and lit a flame of passion that burns eternally for that one love in my lifetime
And if I search this whole wide world I know I'll never find a love that's stronger than an oak tree
That will be standing in the sun when my life is done, oh baby.
Loves may come and loves may go
But you're the man that made me
No one else can change me
You're my Adam and I'm your Eve
And if I live a hundred years I know there'll only be one love in my lifetime
Only one love burning in this heart of mine
You're that one love in my lifetime
And if I live a hundred years I know I'll never find a love that's stronger than an oak tree
That will be standing in the sun when my life is done.
One love in my lifetime
Baby you're the one love I thought I'd never find
Oh you're that one love
You're the man that made me
No one else can change me no.

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AMBER CASCADES

(As recorded by America)

DEWEY BUNNELL

Amber cascades all over today
Then we walk on, a crooked cat walk
Only to be delayed
Bubbles of blue burst into two
Eaten up by the incoming tide of the new.
Then we call to the man who walks on the water
We talk of a plan to stop
All the slaughter in view
It's in view.
Granite charade played in the rain
'Til we fall thru a sand castle window to avoid the pain
Summer canoe paddles up to you
'Cause it's time for another beer-run
Or something that's equally true.
Then we call to the man who walks on the water
We talk of a plan to stop
All the slaughter in view
It's in view
Oo whoa whoa whoa.

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IT KEEPS YOU RUNNIN'

(As recorded by Carly Simon)

MICHAEL McDONALD

Say, where you gonna go boy, where you gonna hide?
You go on leavin' out your heart and all it's sayin' deep inside
From here I can feel your heartbeat
Oh, you got me all wrong
You ain't got no worry, you just been lonely too long.
I know what it means to hide your heart from a long time ago
Oh, darlin' it keeps you runnin', yeah it keeps you runnin'
It keeps you runnin' yeah, it keeps you runnin'
It keeps you runnin' yeah, it keeps you runnin'
It keeps you runnin', yeah, it keeps you runnin'.
Oh, you know how I feel, hey you know I been there
But what you're keepin' to yourself oh, you know it just ain't fair
Are you gonna worry for the rest of your life?
Why you in such a hurry to be lonely one more night.

I know what it means to hide your heart from a long time ago
Oh, darlin' it keeps you runnin' yeah, it keeps you runnin'
It keeps you runnin', yeah, it keeps you runnin'
It keeps you runnin', yeah, it keeps you runnin'
It keeps you runnin', yeah, it keeps you runnin'.

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HONEY CHILD

(As recorded by Bad Company)

P. RODGERS
M. RALPHS
B. BURRELL
S. KIRKE

Well the first time that I met you
You were only seventeen
But I had to put you down
'Cos I didn't know where you'd been
You had a long black dress, you didn't seem to have no class
But the look on your face was no disgrace
I knew I had to move real fast.

Honey Child don't you know you drive me wild
Honey Child don't you know you drive me wild
Just about to lose my mind.

Well the second time that I met you
You were just turned twenty-one
And all your talk about love
Was gone, long gone.

Honey child don't you know you drive me wild
Honey child don't you know you drive me wild
Just about to lose my mind.

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GOTTA BE THE ONE

(As recorded by Maxine Nightingale)

PIERRE TUBBS

I can't love you baby any m-o-ore
I can't love you baby any m-o-ore.

Gotta be the one to tell you
Gotta be the one to break the spell that I put on you
Oh, oh but I was wrong ooh ooh
Gotta be the one to see you cry
Gotta be the one to dry your eyes as we say goodbye
And all those other lies.

'Cause I can't love you baby any m-o-ore
I can't love you baby any m-o-ore.

I was wrong I thought it all along
Don't we get over it
But the pieces didn't seem to fit
Well now here I am right down upon the floor
Just because I can't love you baby any m-o-ore.

I can't love you baby any m-o-ore
Gotta be the one, gotta be the one
Gotta be the one, gotta be the one
Gotta be the one.
I can't love you baby any more
And though it hurts me so
It's just that one of us must go
Well now it's down to me
I've got to set you free
Just because I can't love you baby any m-o-ore.

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LET 'EM IN

(As recorded by Wings)

McCARTNEY

Someone's knockin' at the door
Somebody's ringin' the bell
Someone's knockin' at the door
Somebody's ringin' the bell
Do me a favor
Open the door
And let 'em in.
Sister Suzie, Brother John
Martin Luther, Brother Michael
Auntie Gin
Open the door and let 'em in.

Sister Suzie, Brother John
Martin Luther, Uncle Ernie, Auntie Gin
Open the door and let 'em in.

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UNIVERSAL SOUND

(As recorded by Kool and the Gang)

RONALD BELL
KOOL AND THE GANG

Listen! Listen! Listen! Listen! Listen! Listen! Listen! Listen!

Ev'rybody gather near we got somethin' for your ear
Listen to the sonic sound it will make your heart abound
Playin' music just for you, this is what we're gonna do
Sing along if you can, won't be hard to understand
In the universal sound, ev'rybody gets down.

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DON'T TOUCH ME THERE

(As recorded by The Tubes)

RON NAGLE
JANE DOE

Oh baby move closer to me
I've had all that I can stand
Take hold of me with your hand
Give me the chills
Whisper low in my ear
Let me know how it feels
Just to know you are near
Your body gives me a thrill as it leans against mine
I love how it feels with your jeans against mine
There's a smell of burning leather
As we hold each other tight
While our rivets rub together
Flashing sparks into the night
At this moment of surrender
Darling if you really care.
Don't touch me there
Don't touch me there
Don't touch me there
Don't touch me there.
I will pledge my love forever
If you promise that you'll never, ever, ever touch me there.

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LAST CHILD

(As recorded by Aerosmith)

STEVEN TYLER
BRAD WHITFORD

I'm dreaming tonight
I'm leaving back home
Right.

Take me back to a south Tallahassee
Down cross the bridge to my sweet Sassafrassee
Can't stand up on my feet in the city
Got to get back to the real nitty gritty.

Yes sir, no sir, don't come close to my home, sweet home
Can't catch no dose from a hot tail poontang sweetheart sweat who could make silk puss from a J. Paul Get
And his ear with her face in her beer.

Home sweet home
Get out in the field, put the mule in the stable
Ma, she's a cookin', put the eats on the table
Hate's in the city and my love's in the meadow
Hands on the plough and my feets in the ghetto.

Stand up, sit down, don't do nothin'
It ain't no good when bossman's stuffin' it down their throats for paper notes
And their babies cry while cities lie at their feet
When you're rockin' in the streets.

Home sweet home
Mama, take me home sweet home
I was the last child, just a punk in the street
I was the last child, just a punk in the street.

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A LITTLE BIT MORE

(As recorded by Dr. Hook)

BOBBY GOSH

When your body's had enough of me
And I'm layin' flat out on the floor
When you think I've loved you all I can
I'm gonna love you a little bit more.

Come on over here and lay by my side
I've got to be touchin' you
Let me rub your tired shoulders the way I used to do.

Look into my eyes and give me that smile
The one that always turns me on
And let me take your hair down
'Cause we're stayin' up to greet the sun.

And when your body's had enough of me
And I'm laying flat out on the floor
When you think I've loved you all I can
I'm gonna love you a little bit more.

Got to say a few things that have been on my mind
And you know where my mind has been
I guess I learned a lesson
And now's the time to begin.

So if you're feeling all right and you're ready for me
I know that I'm ready for you
We better get it on now
'Cause we got a whole life to live through.

And when your body's had enough of me
And I'm layin' flat out on the floor
When you think I've loved you all I can
I'm gonna love you a little bit more.

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WHAM BAM SHANG A LANG (And A Sha La La La La La Thing)

(As recorded by Silver)

RICK GILES

Starry nights and sunny days
I always thought that love would be that way
But then comes a time when you're ridden with doubt
You've loved all you can and now you're all loved out.
Ooh ooh baby we've been a long, long way
And who's to say where we'll be tomorrow
Well my heart says no but my mind says it's so
That we got a love that isn't a love to stay
Yea yea it's just a wham bam shang a lang
And a sha la la la la la thing
Wham bam shang a lang
And a sha la la la la la thing.
Lookin' at you I wanted to say
I think a little emotion goes a long, long way
But careful now don't get caught in your dreams
Look out baby this is not what it seems.
Ooh ooh baby you've been so good to me
But please don't make it what it's not
Well I thought we agreed on what we need
So listen to me
I'll tell you what we've got, we've got a wham bam shang a lang
And a sha la la la la la thing
Wham bam shang a lang
And a sha la la la la la thing.
I think you're seein' what I've been sayin'
Cause I hear you singin' to the tune I'm playin'
And now that it's said and we both understand
Let's say our goodbye's before it gets out of hand
So bye bye baby I'd been a long, long way
And that's all I can say when I'm sayin' goodbye
And so when we meet again in the memories
We'll remember the best time in our life.
We had a wham bam shang a lang
And a sha la la la la la thing
Wham bam shang a lang
And a sha la la la la la thing.

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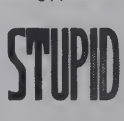

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SHOWER THE PEOPLE

(As recorded by James Taylor)

JAMES TAYLOR

You can play the game
And you can act out the part
Though you know it wasn't written for you
But tell me how you can stand there
With your broken heart
Ashamed of playing the fool
One thing can lead to another
It doesn't take any sacrifice
Oh father and mother
Sister and brother
If it feels nice
Don't think twice.

Just shower the people you love with love
Show them the way that you feel
Things are gonna work out fine
If you only will
Shower the people you love with love
Show them the way you feel
Things are gonna be much better
If you only will.

You can run but you cannot hide
This is widely known
And what you plan to do
With your foolish pride
When you're all by yourself alone
Once you tell somebody the way that you feel
You can feel it beginning to ease
I think it's true what they say
About the squeaky wheel
Always getting the grease.

Better to shower the people you love with love
Show them the way that you feel
Things are gonna be just fine
If you only will
Shower the people you love with love
Show them the way you feel
Things are gonna be much better
If you only will.

You'll feel better right away
Don't take much to do
Sell your pride
They say in every life
They say the rain must fall
Just like a pouring rain
Make it rain, make it rain
Love is sunshine, oh yes,
Everybody, everybody
Shower the people you love with love.

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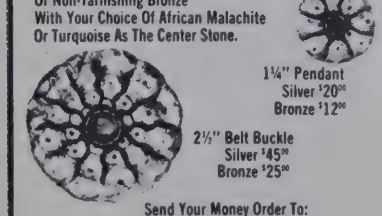

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I NEED TO BE IN LOVE

(As recorded by Carpenters)

JOHN BETTIS
ALBERT HAMMOND
RICHARD CARPENTER

The hardest thing I've ever done is keep believin'
There's someone in this crazy world for me
The way that people come and go thru temporary lives
My chance could come and I might never know
I used to say "no promises let's keep it simple"
But freedom only helps you say goodbye
It took a while for me to learn that nothin' comes for free
The price I've paid is high enough for me.

I know I need to be in love
I know I've wasted too much time
I know I ask perfection of a quite imperfect world
And fool enough to think that's what I'll find.

Here I am with pockets full of good intentions
But none of them will comfort me tonight

I'm wide awake at four a.m. without a friend in sight
And hangin' on a hope but I'm alright.

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BABY I LOVE YOUR WAY

(As recorded by Peter Frampton)

PETER FRAMPTON

Shadows grow so long before my eyes
And they're moving across the page
Suddenly the day turns into night
Far away from the city
But don't hesitate
'Cause your love won't wait.

Ooh baby I love your way every day
Wanna tell you I love your way every day
Wanna be with you night and day.

Moon appears to shine and light the sky
With the help of some firefly
Wonder how they have the power to shine, shine
I can see them under the pine
But don't hesitate
'Cause your love won't wait.

Ooh baby I love your way every day
Wanna tell you I love your way ooh
Wanna be with you night and day.

I can see the sunset in your eyes
Brown and grey blue besides
Clouds are stalking islands in the sun
Wish I could buy one out of season
But don't hesitate
'Cause your love won't wait.

Ooh baby I love your way every day
Wanna tell you I love your way ooh
Wanna be with you night and day.

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IF YOU KNOW WHAT I MEAN

(As recorded by Neil Diamond)

NEIL DIAMOND

When the night returns just like a friend
When the evening comes to set me free
When the quiet hours that wait beyond the day
Make peaceful sounds in me.

Took a drag from my last cigarette
Took a drink from a glass of old wine
I closed my eyes and I could make it real
And feel it one more time.

Can you hear it babe
Can you hear it babe
From another time
From another place
Do you remember it babe.

And the radio played like a carnival tune
As we lay in our bed in the other room
When we gave it away for the sake of a dream
In a penny arcade, if you know what I mean.

Here's to the songs we used to sing
And here's to the times we used to know
It's hard to hold them in our arms again
And hard to let them go.

Do you hear it babe
Do you hear it babe
It was another time
It was another place
Do you remember it babe.

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We're looking for all kinds of lyrics.

No matter what kind of lyrics you write, there's a place for them in Lyric Competition II. We have categories for all kinds of lyrics.

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Of course, it takes a very special kind of person to write song lyrics. But if you've got something original to say, you should think about entering.

You could win some money. But even more important, there's a shot at collaborating with a great songwriter and maybe even starting off your own career with a hit song.

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Lyric Competition II
American Song Festival

THE MORE YOU DO IT (The More I Like It Done To Me)

(As recorded by Ronnie Dyson)

MARVIN YANCY
CHUCK JACKSON

You keep kissing me and squeezing me, girl
All the time and I like it baby
But it's the way you do it that keeps on driving me out of my mind
'Cause you keep on kissing me with your kiss
And touching me with your touch in all the right places
And I like it baby
And the more you do it, the more I like it done to me
I like it done, I like it
I like it baby
The more you do it, the more I like it done to me.

There's no better feeling n'all than when your body is up next to mine, moving, grooving
And even when we're not together I think about you all the time
You keep on kissing me with your kiss
And touching me with your touch
Feeling me with your hands
I like it, I like it so much
The more you do it, the more I like it done to me
I like it done, I like it
I like it, baby
I like it, baby
I like it, baby
I like it.

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SOMEBODY'S GETTIN' IT

(As recorded by Johnnie Taylor)

CHICO JONES
CLARENCE COLTER
DON DAVIS

Somebody's gettin' it
Somebody's gettin' my love
Somebody's gettin' it
Somebody's gettin' my love.

My eyes are open
And I don't like what I see
Somebody's getting my action
Someone other than me
'Cause when I kiss you
It just ain't the same
You slipped the other night
And called me someone else's name
Well.
Somebody's gettin' it
Somebody's gettin' my love
Somebody's gettin' it
Somebody's gettin' my love.

I thought I had you in the palm of my hand
Tried to hide you from all the other men
You knew I was tipping with someone else
You gave me enough rope to hang myself.

Somebody's gettin' it
Somebody's gettin' my love
Somebody's gettin' it
Somebody's gettin' my love.

Somebody's done got it and split the scene
I should have been home if you know what I mean
Somebody's done got it and split the scene
I should have been home if you know what I mean.

I should have been home but I was on the run yeah
Leaving you lonely while I was having my fun
You refused to be lonely and just wait for me
So you found someone else to keep you company.

Who done it
I don't know, I'd sure like to know
Who done it
I don't know but I sure would like to know
Who got it
Well, well, well, it hurt me so.

Somebody's gettin' it
Somebody's gettin' my love
Somebody's gettin' it
Somebody's gettin' my love.

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BAD RISK

(As recorded by Millie Jackson)

PHILLIP MITCHELL
BILLY CLEMENTS

I wanna trust you baby, I wanna take a chance
But when I give you my love I don't know

'Cause I've heard about the other hearts you've broke before
I'm not one to believe in what I hear
But bad talk sometimes can bring about a fear

I wanna believe in you, you got such an honest face
I better run a check on you to play it safe
You might take my love and do me wrong

And when I really need you, baby, you'll be up and gone.

You're a bad risk, I can't afford to take a chance on you
Just one kiss and there I'll be re-financing you

You're a bad risk, I can't afford to trust you with my heart
Don't you know that lovin' you is tearing me apart.

I'd like to see you happy with my love
But, honey, your credit ain't good enough
You need someone who can vouch for you
To stand behind and co-sign, let me know your love is true
Darlin' you gonna make us enemies, I

wanna be your friend
But you just tryin' to beat me
You wanna take my love and rip me off

If you do, you know that I will have to pay the cost.

You're a bad risk, I can't afford to take a chance on you

Just one kiss and there I'll be re-financing you
You're a bad risk, I can't afford to trust you with my heart
Don't you know that lovin' you is tearing me apart.

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KID CHARLEMAGNE

(As recorded by Steely Dan)

WALTER BECKER
DONALD FAGEN

While the music played you worked by candlelight
Those San Francisco nights
You were the best in town
Just by chance you crossed the diamond with the pearl
You turned it on, the world
That's when you turned the world around
Did you feel like Jesus
Did you realize
That you were a champion in their eyes.

On the hill the stuff was laced with kerosene

But yours was kitchen clean
Everyone stopped to stare at your technicolor motor home
Every A-frame had your number on the wall
You must have had it all
You'd go to L.A. on a dare
And you'd go it alone
Could you live forever
Could you see the day

Could you feel your whole world fall apart and fade away.

Get along, get along
Kid Charlemagne
Get along Kid Charlemagne.

Now your patrons have all left you in the red
Your low-rent friends are dead
This life can be very strange
All those day-glow freaks who used to paint the face
They've joined the human race
Some things will never change
Son, you were mistaken
You are obsolete
Look at all the white men on the street.

Clean this mess up or (else) we'll all end up in jail
Those test tubes and the scale
Just get them all out of here
Is there gas in the car

(Yes, there's gas in the car)
I think the people down the hall know who you are
Careful what you carry
'Cause the man is wise
You are still an outlaw in their eyes.

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DEVIL WOMAN

(As recorded by Cliff Richard)

CHRISTINE AUTHORS
TERRY BRITTEN

I've had nothing but bad luck
Since the day I saw the cat at my door
So I came here to you, sweet lady
Answering your mystical call
Crystal ball on the table

Showing the future, the past
Same cat with them evil eyes
And I knew it was a spell she'd cast.

She's just a devil woman
With evil on her mind

Beware the devil woman
She's gonna get you
She's just a devil woman

With evil on her mind
Beware the devil woman
She's gonna get you from behind.

Give me the ring on your finger
Let me see the lines of your hand
I can see me a tall dark stranger

Giving you what you hadn't planned
I drank the potion she offered me

I found myself on the floor
Then I looked in those big green eyes
And I wondered what I came there for.

(Repeat chorus)

Stay awake
Look out
If you're out on a moonlit night
Be careful of the neighbourhood strays

Of a lady with long black hair
Tryin' to win you with her feminine ways
Crystal ball on the table
Showing the future, the past
Same cat with them evil eyes
You'd better get out of there fast

She's just a devil woman
With evil on her mind
Beware the devil woman
She's gonna get you.

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IT'S HARDER TO LEAVE

(As recorded by Jackie Moore)

C. REID

When you've been lovin' a man for so long
It's so hard to believe he'll do you wrong
And the way he treats you goes from bad to worse
You know that stayin' with him will only bring you harm
'Cause it's hard stayin' with a man that don't give a damn about you
So you make it up in your mind to tell him that you're through

Tell yourself listen Jackie you're tired of all his lies
But the minute you're in his arms
Ooh you realize it's harder to leave than it is to stay
'Cause it seems you're throwin' your whole life away
It's harder to leave than it is to stay
To forget all the bad things (that) you were gonna say
Ooh honey ooh yeah.

I know a lot of you men and women know just what I'm talkin' about
When the one you love changes his love style
And they make love to you like they're in a hurry
When that happens ooh you really have to worry

His love for you seems weak when it used to be so strong
The more you treat him right
The more he does you wrong
You tell yourself she can have him
They're two of a kind
But at the point of giving him up
You put the whole thing right out of your mind.

It's harder to leave than it is to stay
'Cause it seems you're throwin' your whole life away
It's harder to leave than it is to stay
To forget all the bad things (that) you were gonna say
Ooh honey ooh.

You tell yourself she can have him
They're two of a kind
But at the point of givin' him up
You put the whole thing right out of your mind.

(Repeat chorus)

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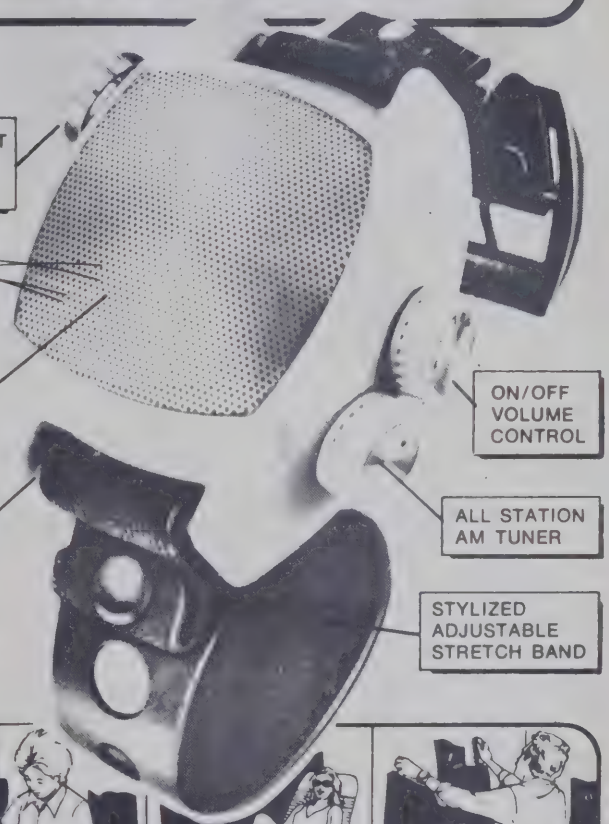

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(continued from page 9)

Gram turned me on to. 'Sleepless Nights' and 'Coat Of Many Colors' were two of Gram's favorite songs. Gram turned me on to The Louvin Brothers and they wrote 'If I Could Only Win Your Love,' Emmylou said enthusiastically.

Andy Kent

The fact that her albums have sold several times more copies than anything Parsons ever recorded seems to baffle her. There is a triumphant happy tone to her voice when she speaks about her recording successes though: "All of those songs turned out beyond my wildest dreams. All those songs were real special to me and I think they were songs a lot of people were digging but probably afraid to put on albums. I knew those songs had to be done and I didn't give a shit. I thought that my first album would have evaded people; I wouldn't have cared if the whole thing evaded people," she laughed.

It is instinctive for Emmylou to speak her mind — often without fear of how her opinions will be interpreted. Somehow she's become keenly aware of this and has decided it is better to lay off press interviews.

One such opinion she expressed to me about Parsons music:

"Did you know that GRIEVOUS ANGEL was chosen album of the year, in 1974, over in England; it just shows they have quite a lot of taste over there. In fact, out of this country, Gram is really appreciated. As for this country ... well, I just won't say anything," Emmylou laughed once again.

The above statement, if taken with the fact that she doesn't grant interviews anymore, may explain why Emmylou did consent to going on a promotion jaunt several months ago (just before her tour) in England. In England, for some reason, she feels that there's a more sincere outlook on the music of Gram Parsons. Be that as it may, at a time when people (who may or may not be Parsons' freaks) of all ages and backgrounds (due to her heavy exposure on solid country stations across the country and also progressive rock airplay) are longing to get inside her head and learn about her feelings, Emmylou may be doing herself a grave injustice by neglecting the media. For if it is nothing else; magazines are the liaison between artists and an artist's audience.

* * *

The Emmylou Harris story began a long time before Gram Parsons came into her life. The bright new star of 1976 is actually a fairly knowledgeable 29 year old woman from Birmingham, Alabama. Her folks live in Washington, D.C. today, but Emmylou and her six year old daughter (from a marriage that ended in divorce years ago) have moved to the Los Angeles area. It's more convenient for Emmylou to live where her manager (the aforementioned Eddie Tickner), her record company (Reprise) and most of her backing musicians reside.

Often times, Emmylou will visit her folks in the D.C. area though. She'll visit with her numerous friends there, including Bill Danoff. Danoff is presently leader of The Starland Vocal Band (he also wrote "Country Roads" with John Denver and wife Taffy Danoff), but his latest classic is credited as being co-writer

on Emmylou's "Boulder to Birmingham."

"Emmylou is an old friend," says Danoff. "I helped her on 'Boulder' in a few parts, but she had most of it finished. We're writing a few more songs together, Emmy, Taffy and myself. Emmy's lyrics are real personal; she feels them."

Before Emmylou Harris played every club and singles bar in the D.C. area, she had already tried her hand at cracking the "big apple." However, as you may have guessed, she didn't set New York City on fire.

She did manage to cut one album while in New York. It was a directionless effort, or so Emmylou says. "That album was just awful. It's forgotten and I don't know anyone who has heard it. I hope nobody drags it up and releases it now," she pined. The album, GLIDING BIRD on the Jubilee label, won't ever see the light of day; her fears are for nothing.

Yes, Emmylou also went the college route. She attended the University of North Carolina and studied drama. While at school she found herself idolizing Pete Seeger and playing small folk clubs for free. College lasted less than two years, as the pressures of school and the lure of freedom became too much to bear.

* * *

Today, Emmylou is under different pressures. Her work schedule is, in itself, frightening. Her rest periods between touring and rehearsing her band, writing and preparing material for her third album, are few and far between. This might be another reason she prefers not to engage in discourse with reporters — one less responsibility.

As busy as she gets, Emmylou always seems to find time to get together and jam or sit in with friends. Most of her friends, of course, are fellow musicians.

I recently spoke to Chris Hillman (who introduced her to Gram Parsons) about Emmylou. Hillman was on tour to promote his first solo album and they ran into each other in Houston, Texas.

"Emmy and I got together right away and I sang a duet with her on 'Sin City.' She sings it different than I do — threw me off. Anyway, it was fun and she flew back to L.A. the next day to be with her daughter for a few days. She was real tired and she just seems to keep going," Hillman told me. "To think I sort of discovered her and all," he continues, "now she's a star."

So, the pressures are still on Emmylou; the pressure of being haunted by Gram Parsons' memory and music, the pressures on her to speak with the press and the pressures on her to maintain her own personal life while climbing the ladder to her own success.

Still, I think Emmylou is a survivor. She'll be around a long while; unlike Gram, she knows how to pace herself. I hope that she doesn't take the line she wrote too seriously: "... And the hardest part is knowing I'll survive."

I hope Emmylou has learned that surviving is really the easiest part of life's choices. With her talent, that fact remains ever present. □

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(continued from page 12)

reader, attempting to get him as tipsy as possible in the pursuit if *revelation,* but Bryan Ferry, even with those whom he feels comfortable, will only go so far), what did you think of his movie? "I'll say one thing," Bryan says, "it was better than I thought it would be. I don't really know him well enough, I've never really talked to him, to tell you the truth..." Oh yes, you have ... "No, I haven't." Oh, then it's Angie, you know, right? "Hahaha ... get you ... No, I haven't seen her for a very long time. I think he's all right, I wouldn't slag him. I mean he does have a pretty good track record, he does make good records."

I comment that Bryan actually lives the life that everyone thinks Mick Jagger lives. Jagger actually sits up til dawn *rapping* with rock and roll musicians much of the time while Bryan is jetting off to Mustique and Sardinia .... "I never really think about that," he mused. "I really like the thing of doing things rather than talking about them..."

Are you bored much of the time? "I guess sometimes I seem more bored than I really am. People always think it's an act, which is a drag. I am a great observer, you know. Anyone who puts out alot, who works hard, has to take in alot."

We discuss (if it can be called a discussion, for Bryan is reluctant) his well publicized romances with his LP Cover Leading Ladies. He has, within the past five years, been obviously attracted to a certain fantasy type, Gerry Hall is the obvious knockout summation ... the last Roxy LP cover? ... "Well, I do like beautiful objects around me..." Objects, aha!, women? "Well yes, but beautiful to talk to, or look at ... It's difficult to talk about. I am a strange blend, as I suppose everybody is, of a kind of romantic and a realist. Sometimes they cross, and I'm not sure where mine sort of merges into the other. I suppose to say I like to surround myself with beautiful things sounds very non ... It sounds a bit facile. That's part of what I like to do, but I still do have a very wide circle of characters that I'm friendly with..."

Still? As in 'now that I'm famous, I still'?

"Well, yes, now that I'm famous, I'm not a kind of snob who only likes people who've made it. There are alot of people who haven't made it who are very brilliant. And who might not ever make it in conventional terms, because they don't have that push ... or whatever it is, to be in the right place at the right time. Lots of unsung heroes..."

"As for talking about my romantic ... sort of entanglements... I don't think it's fair, on one hand, to talk about other people. On the other hand, I don't feel anymore domesticated than before. I mean these characters who come on like a family man. I'm not that. Not at all, and I never will be."

One more thing, in terms of your following ... there is a certain camp, homosexual element in your audience ...

Roxy ... Together no more?

"Yes, definitely, because that community has been so much into ... considered stylishness. I've always had a big gay following, partly due to the visual, and partly due to the music."

The music? "Well, they're much more into the kind of superficial aspects of music. This is obviously a generalization, one is over generalizing. But, they pick up on the kind of clever things that you do, very fast. They're a bit bored by the intensity quite often. Whereas straight people, or straighter people, will be a bit more into the soulful aspects of what you do. Which gay people often find embarrassing, I think."

"In production, for instance. If something funny happens on a record, that people haven't heard before, they might hear it first."

But you haven't been labelled a gay act. "No, which in fact did happen a bit to Bowie, didn't it?" Well, he exploited that. "Well, I acknowledged it a bit with 'It's my Party' when I didn't change the lyrics. That was a kind of tribute to the gay vote, it was kind of fun. I remember I spent alot of time in gay bars in the past, and it was nice to see that on their jukeboxes they would keep these records which were kind of classics for them. I like the idea of them having some of my records which they would consider their own. It would be nice to do a single like that...

Do you feel an affinity ... is this a bit patronizing ... "I don't feel patronizing at all. I feel affectionate, because I have so many friends," he chuckles ... I say I can see the title now: *Some of My Best Friends Are Gay, by Bryan Ferry.*

To get back to Roxy for a minute, it's well known that you and Paul, both from Newcastle, are really the only friends in that band, yet you're nothing alike. "Well, we are really," Bryan says. "We always see the same humour in things. There is some truth in roots, and we are loyal to each other. The Northeast, especially, is a very well defined area. The same way I suppose Texas would be."

Almost on cue, Texas born - and - bred beauty Gerry enters, we take a bunch of vitamins and take off in the black Daimler into the night in pursuit of food. During dinner, I beseech Gerry to do the hoot and holler that she does on "Let's Stick Together", but Bryan laughs and says firmly, "No. This isn't 'Hee-Haw'." Richard (Robinson) suggests to Bryan that he really should think seriously about films, perhaps he's the next Dirk Bogarde ... and, I comment that the Bryan Solo Ferry is, at last, on his own. Stay tuned for the media assault. □

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ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

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was in the studio with George, he had him in there. (Harrison). And Drake noticed that I had alot of country tapes in my car. I told him I liked country, and he said 'well - why don't you do a country album?' I said oh no, I'm not going to sit around Nashville for six months, or three months. Because that's how long it used to take us to do an album. He says, 'it doesn't take that long ... I did "Nashville Skyline" in two days'. I said *are you kidding me???* I mean I'm sure it didn't take only two days for "Nashville Skyline" ... it probably took four. Anyway, I said, okay, I'd love to do one, can you get it together? We went into the studio on a Thursday, and I had ten tracks done by the Friday - the next, night. We did ten tracks in the morning, and ten tracks at night. I think some of my finest vocals are on that album, because I was relaxed. At first I was really nervous, and Pete would say through the glass, "Hoss, if you don't get loose I'm gonna come up in there and stomp on your toes".

HP: Were you ever unsure of yourself - carrying a whole album, especially after having been with a ... group ... and being with all these musicians, arrangers...?

Ringo: No, not really. See, I don't think I really have a monstro voice, it's a personality voice. But you know it's me as soon as it comes on. There are alot of singers out there who can really sing me off the edge of the world, but I'm sorry - they don't do anything to me. They don't have, I don't know, whether it's personality, or whatever it is that God gave me ... I know I'm outsung by alot of people out there, but once it comes on that radio, or record, you know it's me. Unless I do a good one, then they all guess.

HP: What about performing?

Ringo: Well, I'll tell you what. Up until this year, I was absolutely adamant. I would not perform. You just get like that. Never, never, never. I just didn't want to get a band together, right, and front 'em, and give you an hour and a half of me. What is that? So - let me tell you the story ... I loved the Bangladesh thing because it was a one-off thing, and I did Houston with Dylan, which was great - because there was alot of us, and it wasn't just you out there. So now I've been thinking I'm not adamant anymore. But I think I'd like to go out with a circus. Not elephants, but a circus. Dylan's was that way, and Bangladesh was that way, and mine would be my way...

HP: What would yours be like?

Ringo: Well, I'm not tellin' you, because it might not come off...

HP: Well, is there a reason why you - or any of the other ex-Beatles - might not be able to do anything until 1977? I know John said he didn't want to do anything until then...

Ringo: Well, the reason John siad that is because he just feels like having a year off, with no contractual obligations to anybody, no record company or anything. He's his own man for twelve months, and he's never been that. I'm not, because I signed up right away. With me though, it's not because of any litigation that I wouldn't perform - it's just that I've only got around to thinking that I want to do it. It's all going around in me brain ... and it would take us a couple of months to get it together. So at the end of the year I'll start getting what we didn't tell you on the tape we're getting together ... so you'll never know...

HP: Your humor has always come through on your records, do you purposely try to control that?

Ringo: Well, yes, that's just a natural part of me anyway ... Sometimes we get one that's good, but not good enough, and someone will say extend it ... but I couldn't, because it wouldn't be natural. I get what I get, and I can't force the humor.

HP: How much control of the studio situation do you have?

Ringo: All of it, because if I leave, they're all out of a job. I always have producers, because I don't know an E flat from an F demented. That's why I need producers. Also, I'm a lazy kind of person. And Richard (Perry) would kick my ass. And Arif is a strong producer too, he's a bit more subtle than Richard. Richard would say 'change that to that', and Arif would say, 'why don't we try' ... They both got their own way, but differently I really need a producer to take care of the musical situation. I can't tell if a guitar is a little bit flat, I can only tell if I'm out of tune when I'm singing. Now, don't write me no letters saying I sing out of tune.

HP: Why, do you?

Ringo: No, but you always get that. Once you say you sing in tune, you get mail saying, 'that's what *you* think'...□

(Our interview with Ringo was more than two times too long for this allotted space. Ringo talked about the Beatles, past and present and possible future, as well as his own personal life. To be continued in the future issues of Hit Parader.)

(continued from page 33)

out the words. What makes the lyrics so interesting is that, with few exceptions, their lyrics are totally taken from real experiences. I don't mean the "...you busted my heart, mama" crap either. Their words are stories of lusty women, insane antics and hard-drivin' hosses.

Bill relates the tale of, perhaps, ZZ Top's most intriguing song to date: "Master Of Sparks."

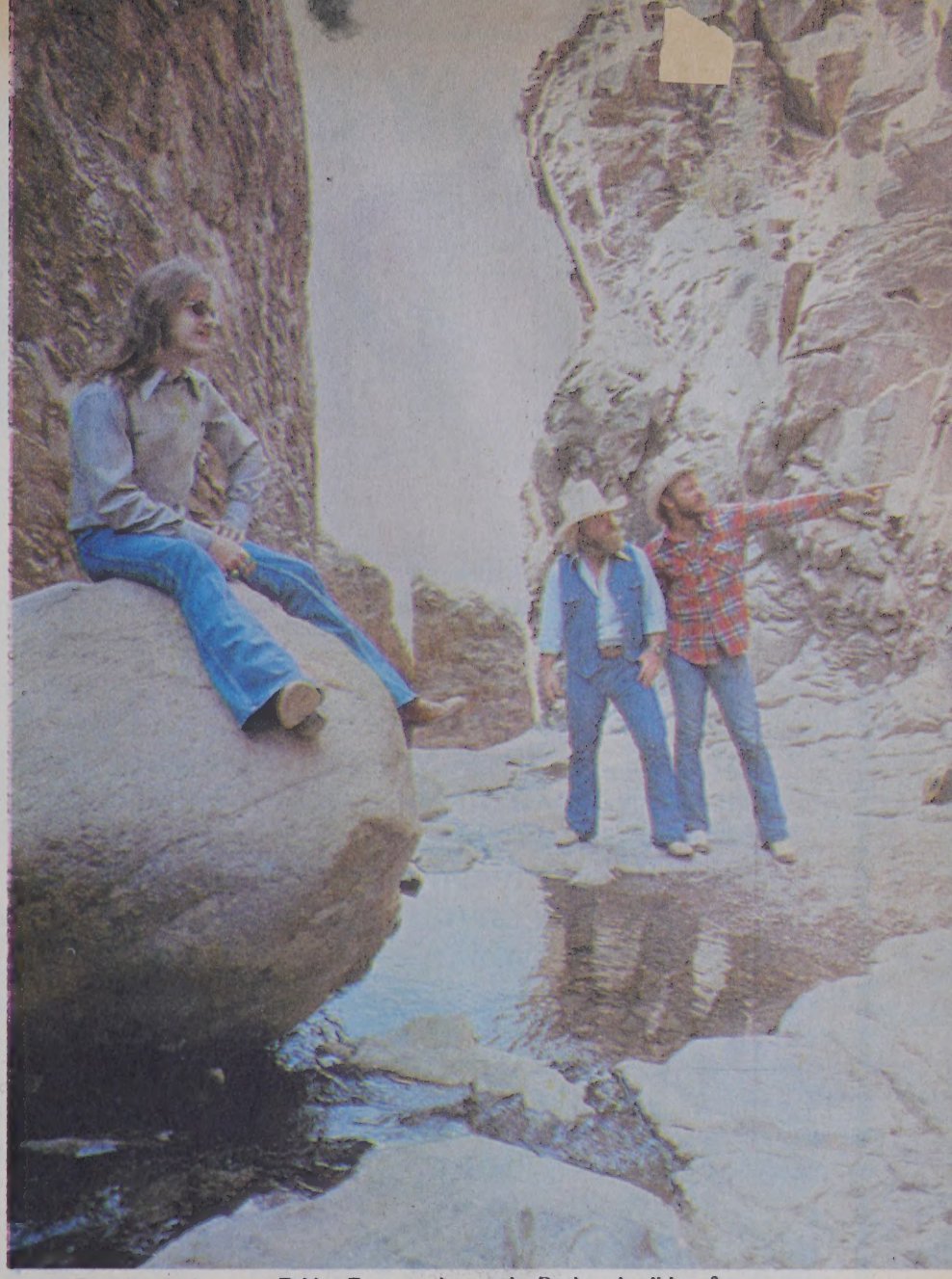
"Well, that song is funny. Here we are in 1976 and the U.S. is just becoming the same all over. You can virtually eat the same food from East coast to West coast. Everything is modern and convenient, but Texas was one of the last places to enjoy that kind of living.

"When we were in school we'd all try to out-cool each other. This is the story about how crazy it got back then. I had this buddy named Ray Bullock Jr. — used to call him R&B Jr. because he had soul and was a real character. You know, there aren't too many real characters around today. I guess R&B drives a truck for the county today and his old man is worth a fortune. Anyway, Ray and I were close; he even played drums in a high school band I had. So, about an hour away from Houston we would go to Ray's ranch. With the help of Major Page, the ranch foreman we called 'Slim' — he was a fine old black dude at that — we welded together a steel ball out of sucker gauge rod. It was hard stuff. It was hollow inside and we put shock absorbers welded in there and an aircraft safety harness. So, we had this ball that you could sit in and roll down the road.

"We'd put the ball on the back of this old pickup truck Slim would drive and take the truck out on Highway 6 on Jack Rabbitt Road; that was our proving ground. So, we'd lower the end of the pickup truck when it got going fast and then cut the ropes loose that were keeping the ball on the truck. So, R&B would go rollin' down the highway in this steel ball and it'd be sparking and lookin' like a thousand sparklers at night; we'd only do this at night. We'd do this all the time for fun.

"Finally one night, the grand finale happened. R&B got this idea to send out invites to people to come and watch the great rolling of what he called the 'Master Of Sparks.' So I knew nothing about all this; he never told me about inviting people. We were on our way out there and all of a sudden I'm noticing cars parked on both sides of the highway; thought someone was having a party or something. And little did I know we were the guests of honor. I started recognizing friends' cars and there was one guy who had his pickup all iced down and was passin' out free beer.

"Since this was gonna be a big night for us, we both decided to get inside the ball and make the run. We'd never done that before, just took turns. Anyway, I don't know if it was the added weight or what, but Slim floored the pickup and when they cut the ball loose, the ball hit the ground with the most violent crash. We went sparking and chewing up the road and then veered off the road, and smashed through about 50 yards of barbed wire. We got all cut and we were bleeding real bad and they eventually had to pry us out of there with a torch. We emerged the heroes, of course. We never took that ride again and today I hear that Bullocks have sold their ranch out there and the ball is hanging as a deer blind with hay at the bottom ...I'd give anything to see that ball again," Billy says excitedly.



Taking Texas to the people. Rock and roll hype?

"It was just Texas bullshit ... that's why we did it," he adds.

Drummer Frank Beard went on to explain what he feels is the most vital part of ZZ Top's success formula; that is, the management and organizational end.

"Our manager," Frank begins, "is like the big daddy of the whole thing. We get together, the whole band, and have concept meetings. Our mananger, Bill Ham, has always been good to us and he's also a great producer.

"Then there's our art department, that's headed by Bill Narum. Bill Narum lives in a tent behind our office. He's a very earthy type and he's designed all of the ads, albums covers and everything else we present. We got a big wooded lot in Texas where we have all our operations; it looks more like a big ranch than an office place though. Also, we've got a few photographers who work with us now and it's an entire project, not just a band anymore."

ZZ Top's "Takin' Texas To The People" affair will play throughout the world before the band gets a deserved rest. They go to Europe with the whole entourage come Spring of 1977. So, around this time next year the band should be able to hitch their horses to one post long enough to count all that cool green cash they've been making by setting attendance records everywhere.

"Don't count on it," says Frank with a laugh... □

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